

*William Johnstone*

# CHILD ART

*to*

# MAN ART

*Macmillan*



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602*



*Design by a child of 11. Teacher: P. Norman Dawson*



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CHILD ART

to

MAN ART

by

*William Johnstone*



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## FOREWORD

MR. WILLIAM JOHNSTONE not only puts forward in this book some new ideas regarding methods of teaching art, but substantiates his theories by results, as the illustrations convincingly demonstrate.

In addition to describing fully methods he has himself used, he has called attention to the successful achievements of others who have been working along similar lines. He does not ignore or disregard methods of the past, but incorporates the good in them to bring about a fuller development. For example, the sphere, cube, cylinder, and cone, and the principles of perspective—disregarded in recent times—take on a new significance. Mr. Johnstone in his *Creative Art in England* has established beyond criticism the fact that there is in the British people inherent creative talent. The contention, therefore, that children to-day, if given the opportunity to express themselves, together with sound training, could build up a school of Art that would equal, if not surpass that of any other people, is beyond dispute.

Mr. Johnstone is not only a teacher, but a practising artist of repute. His work has been exhibited in London, Paris, the United States of America, and the Colonies.

Mr. Porteus, writing in the *New English Weekly* for March 23rd, 1939, says:

"It is not extravagant to say of Johnstone that he has a canny talent and an uncanny genius. His technical ability is beyond question, as draughtsman and as colourist. But Mr. Johnstone has an unquenchable



belief in his own powers: and this faith, which is the driving-force that leads to the 'infinite capacity for taking pains', is four-fifths of genius."

In these days when the lamps of culture seem to be going out one by one, when both artist and teacher are faced with problems that black-out all illumination, it is good to find an artist-teacher with so much confidence and vision, who offers out of his own experience and practice so much that is constructively helpful. For this book is something more than a text-book full of sound instruction and direction to the teacher in the classroom. It is stimulating and provocative of thought and inspiring in its essential theme that the inherent creative energy of the child is as vigorous to-day as in any previous age, and that its potentialities for enriching this world with "fine things brought to fine issues" are the fields in which the educator must work. The important question is Why? and not How? for all of us, and especially for teachers. We are so fond of doing and making that we are apt to lose sight of aims. We set such store on immediate results that we seldom pause to consider if they are worthy of our efforts. So long as something is achieved we do not often inquire if that thing is the best that might have been done. And when we do we are apt to rely on the answers of tradition. The force of tradition may be a tyranny or it may be a blessing, a source of strength as well as of weakness. Mr. Johnstone does not deny the value of tradition but refuses to be fettered by it. His mind is original and his interpretations have the freshness of approach which makes him so eminently readable and so profitable. His pages are not encumbered with technicalities, his points are not lost in a fog of words. But the essential simplicity of treatment and of the logic of ideas which animates this book are rooted in scholarship and in the power to recognize the essentials. And his fundamental axiom is faith born of knowledge—the knowledge that children are natural artists, that they have an instinctive

appreciation of beauty. It is the single purpose of all art "to make glad the heart of man".

But as with all fine arts the full delight can only be obtained by the practitioner and educated seeker. The child is not only a natural artist but also a natural critic. To develop and train his critical faculties is equally the teachers' task, for by the exercise of the critical intelligence the creative energy produces its finest work. Shelley's "logic on fire" sums up the dual activity in a phrase.

All these aspects of art teaching are caught up in this book, which is so full of good things and so seminal in its ideas that it is with confidence that I can commend it to the serious consideration of teachers and wish it the success it deserves.

R. R. TOMLINSON.





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I wish to express my thanks to Mr. R. R. Tomlinson for his kindness in writing a Foreword to this book, to P. Norman Dawson, Mrs. Francis Richards, Miss Beatrice Robinson, teachers, pupils, and students who have allowed me to reproduce their work, to Mr. George Holland and Mr. Norman Callan for reading MS., and to Mr. Montgomery Butchart.

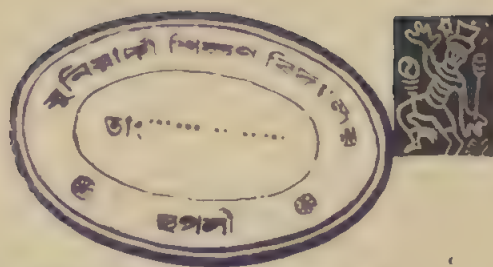
W.J.





*Composition: Beatrice Robinson      Teacher: William Johnstone*

## INTRODUCTION



WHAT is education? Let us clear the ground and seek an answer that satisfies the true meaning of that much abused word. It is the way to complete living. It is not an end but a process. It is not passive but active. And it must employ all the faculties. It seeks to sharpen perception, stimulate imagination, intensify the emotions and develop the intelligence. Above all it seeks to bring out to the full all the potential powers that lie dormant in each individual. Just as to-morrow sleeps in the mind of to-day, so the future of man sleeps in the child. The responsibility of the educator, that is the teacher, then, is one of tremendous importance and cannot be overvalued. For on him, in the most formative years of the child's growth, falls the privilege and the duty of directing the course of the child's education. It is true, of course, that the influence of home should play its all-important part, but too often this influence, in modern times, for reasons both economic and social, is indifferently exercised. Within the classroom and within the hours available for the direct impact of the teacher's personality and purpose the child is under the most potent influence. It is an influence which will go far towards shaping the whole future. "The child is father of the Man," said Wordsworth.

No education can claim to be complete that does not include the teaching of art. For art is something more than drawing or painting or any specific subject in its curriculum. It is, in essence, appreciation; that is, praise. It is a question of right feeling, of right values. It is an awareness to things of beauty, and "Beauty is Truth". It induces fuller powers of realization and gives an edge to experience. When a child learns to love that which is of good report for its own sake, to appreciate that which is fine, to praise that which is lovely, he has learned something that will enrich his whole life and the lives of his children who come after him.



How much can the teacher do to further this end? It is the purpose of this book to show that his opportunity is there if he will seize it, and to indicate lines of approach. The teacher must continually refresh and rejuvenate himself lest he fall into fixed routines, allowing his experience to harden his technique till it becomes a dead practice. "Experience", said the wise Erasmus, "is the school of fools and ill-men." There must be vision and enthusiasm and flexibility, avoiding the rigid formal methods, however efficient, like the plague. Efficiency is not the password of education. If the efficiency is that of the machine, passing children through a mill and stamping them to a pattern, it is the very antithesis of education. The forces that animate life are always moving, and education is the initiation to life. Through the school must flow the ever-changing river of movement and change, and this movement must always find fresh tributaries, fresh sources of inspiration.

The difficulty of the teacher is to keep contact with the child. The adult separated from his charge by conventions, inhibitions, prejudices, and all the flotsam and jetsam that accumulates in a sophisticated society, is compelled if he is to be a successful teacher to break down these fences and become childlike—a far different thing from being childish. He must enter into the spirit of the child, and I may add this is what every true artist achieves. Therein lies the art of the teacher, who does not then impose himself on the child, trampling it like the grass in the silo, but, on the contrary, sharing its life, encourages and stimulates and draws out all the child's capacities. The child's birthright is that it is an individual. It is original and unique. Alas, in the progress of time this individuality gets lost in the mass, and too often education, considering only the means of livelihood, has aided and abetted this standardization because the wider purpose has been lost. In modern life, so fiercely driven with economic pressures, so dominated by materialism and utilitarian values, it is more than ever necessary that art education should be an integral part of school life. And why? Because here we are primarily concerned with the child's creative energies and with the development of those finer sensibilities, those individual and personal potentialities for the praise or appreciation of the non-material, the spiritual things.

The history of the child is the history of the race, and much illumination on these problems is thrown by a study of the primitive artists.

Paleolithic Man gave us cave drawings of astonishing beauty drawn in line—its counterpart in music, the melody. Neolithic Man produced the tool, the decorated utensil. In the first we have the spirited imagination and the dream; in the second we have the practical awareness, the interest in the object. Just as in the childhood of the race we have these two activities both reaching out to the beautiful from different sources, so the same phenomena are to be discovered in the childhood of the present. Some there are who create images remote from life, symbols that by their simplicity and spontaneity and imaginative impulse compel the admiration of all mature artists, and some there are whose gifts are chiefly manual and who delight in making things. Their ability lies in the plastic, in the use of materials. Out of the first group are born the creative imaginations that enrich life with images which reveal new significances to men. Out of the second group are developed the craftsmen, the architects and engineers whose constructions epitomize the use in which they are made. These are broad generalizations and broadly true. The great majority never possess such a measure of original creative power that they can make a tangible contribution, but they all possess the inherent capacity to feel and know the good, the true and beautiful. This is what Matthew Arnold defined as culture. It is the soil out of which a nobler social order will grow. And art education as I understand it, and as I have tried to make clear in the scheme of this book, is one of the most vital and valuable means of preparing the way to that better world we all so desire.

*The New Method of Teaching Art.* In recent years the teaching of art has undergone developments of the greatest significance to children and to those whose duty it is to foster this supreme form of human expression. A new method has come into being, and from reviews of the work exhibited by children at recent International Art Congresses, there is ample testimony that this is now firmly established in the schools of all civilized countries; in particular, those of English-speaking nations. Leading teachers of art in the British Empire and in America are foremost in their enthusiasm for the new movement, and there is no doubt that in a few years the formal methods in vogue a decade ago will be almost completely discarded. The writer feels that the time is



ripe for a careful consideration of future developments and possibilities.

*Cause and Effect.* The great change that has come about in the method of teaching art is not to be ranked among the passing fancies of the age. Its tendency is permanent, for it is based upon the fundamental discovery that young children draw naturally; that they have a natural impulse to express themselves in graphic form. When encouraged to express freely their mental images, children show a complete absorption in their work, and the results give a strong impression of the release of hitherto undisclosed creative powers. Teachers who have opportunities of seeing such work at exhibitions of children's drawings, or through the medium of illustrations in the Press, are unanimous in their admiration of its vitality, of the immediate and stirring quality of its appeal.

Two works by R. R. Tomlinson, *Picture Making by Children* and *Crafts for Children*, give a comprehensive survey of the results of the new method both in art and craft work among children of several different nations. The profuse illustrations to both of these works show unmistakably the high creative ability of the children of English-speaking nations. There appears to be no reason, therefore, now that due consideration is being given to the inherent value of creative gifts, why the great tradition of art in England should not be further extended through the native ability of her children.

*Diverging Paths—a Guide to the Teacher.* It is reasonable to expect a discovery of note to be attended by variations of opinion. In the new method of teaching art, two paths have been taken by teachers within the movement: one by a group which follows what is familiarly known as "free art", and the other by a group whose opinions are similar though slightly modified.

Because of the natural spontaneity of children's drawings, the first group considers that, once the gift of expression has been freed from the technical restrictions imposed by the previous methods of teaching, children should be left to their own resources. Beyond the provision of the right atmosphere and suitable materials, the teacher's influence should be negligible. The second group, though in agreement with the first in principle, maintains that, in addition, the children's interest

should be stimulated by discussions and descriptions and their efforts sympathetically directed.

Along which path should opinion be guided? There is but one answer—the path that offers sympathetic aid. Children do not want to be told what they want to do, but they should certainly be shown how to do what they want to do. Only in exceptional cases does human endeavour progress and prosper without knowledgeable guidance.

It is not the function of the art teacher in the school to consider only the specially gifted; his objective should be to develop in all children under his care the power to create and the power to express themselves in graphic form. Such powers are precious possessions when fully exercised. On the one hand, creative imagination, initiative, and ability to participate in whatever path in life is chosen are assets of priceless value; on the other, a language which is international comes within the child's control. Beyond his endeavours to foster these great gifts within all his pupils, the art teacher has perhaps his most important duty: to develop the children's sensibility to beauty and to guide aright their critical faculties. The real value of art does not lie in the glass-house culture through which the dilettante is enabled to display refinements and subtleties of taste, but in the recognition that it is an integral part of every human being and of every human pursuit.

*The Transition Period in Children.* Many sympathetic educationalists have remarked upon the uniformity of the results produced under favourable conditions in the teaching of art, yet have noted little development in technique or in form of expression once the Junior Schools stage has been passed. This has led to the contention that in most children after the age of eleven, at about the onset of puberty, the desire to create seems to decline.

Recent experiments have proved that the statement is by no means accurate. At this stage the greatest change is taking place in a child's outlook and a modification in form of expression is therefore inevitable. The desire to create does not fade away but in most cases becomes subordinate to the internal emotional disturbances a child is undergoing. At such a time, if treated with proper care and understanding, children may obtain, in the gratification of the desire to create, a means



of overcoming their emotional difficulties. Physical puberty is, in fact, the onset of the ability to create.

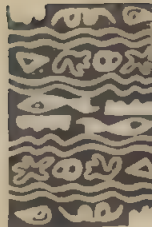
*Outward Effects.* The adolescent period of life is notable for the child's increasing awareness of adult standards of achievement. Influenced by the visual evidence which surrounds him, his form of expression lacks conviction; he becomes dissatisfied with his efforts, and if he is left to his own resources without technical development, disappointment and lack of interest are bound to follow. Now is the time when children must be given a deeper insight into the true nature of art and be brought to realize not only its creative powers but also the reason why artistic expression and appreciation are necessary to their full development as individuals and citizens.

This particular stage of a child's artistic development has been a special study of the author. He believes that the information and guidance offered to teachers in this book will be of special help in solving the problems that arise when dealing with children who tend to lose their confidence and interest in graphic expression.

*Art and Effort.* A point of special importance to the child of eleven and onwards is his need for effort. He has come to the time when he is tired of being naïve; he has begun to "put away childish things" and, as he gradually turns toward adulthood, his need for something with which to come to grips becomes urgent. It is in the fuller development of art that his determination may be aroused and his will to make an effort may be renewed.

Art cannot be said to reach achievement excepting through the observance of fundamental laws and principles. It is by being taught how to attain a degree of mastery over these laws and principles, and not by the mere accumulation of facts or the acquisition of superficial skill, that a child will come to make the effort that is of inestimable value in the period through which he is passing.

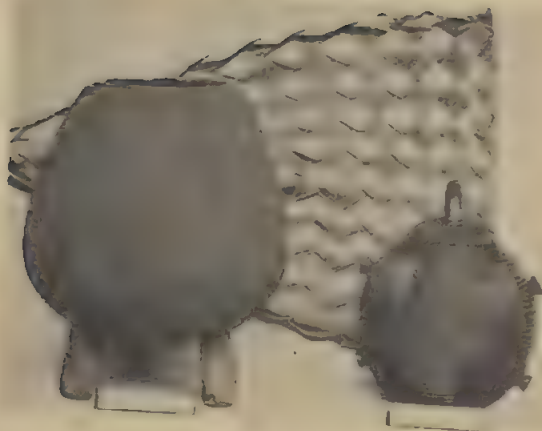
When we come to deal with the transition from child art to man art we may perhaps hope to revive in adults who have neglected this form of expression their natural instincts to draw and paint, and so free them from socially induced inhibitions regarding art.



## ART—ITS MEANING AND CONTINUITY. THE PURPOSE OF ART IN EDUCATION

*The Meaning of Art.* A survey of the manifestations of art that have been produced throughout the ages leads us to conclude that expression in line and form is instinctive in man, that one common urge has been responsible for the birth of all works of art, and that it is an essential emotional outlet. Can we find a reason for this intuitional artistic expression and for the complicated forces that urge the human being to express himself in this way? The question raises a problem which has not yet been fully solved but which is well worth the consideration of both teacher and artist. Let us regard it from two aspects: we will call one of them man's response to the awe awakened in him by the forces of nature, and the other his desire to control them and imitate their action.

*Man's Response to Nature.* From the beginning, man's intense respect for, and even control by, the forces of nature urged him to endeavour to reproduce their work. The abundant fertility of the soil, the amazing contrasts of desert and jungle, mountain and plain, river and sea, and the mystery of seasonal changes held out to him a variety and complexity of expressive development that was profound and vital. It is not surprising that it aroused in the individual such a strong emotional reaction that the desire to participate found an outlet in an attempt to imitate and to create. The gifted individuals noticed and realized certain essential qualities; that is, there was a keener sensibility and awareness which penetrated into the essence of things. It is the expression of this realization in graphic or plastic form which constitutes art, whether it be accomplished with consummate skill or whether it be a hesitating and unsophisticated venture. Art, Religion and Philosophy all have the same common root. They are the evidence of man's awareness of an underlying harmony beneath the chaos of external existence.



*Use of pottery carried over  
from previous materials*

*Man's Desire to Control.* With regard to the second aspect, there is a spirit that urges man towards the unknown to make it known and to control it. We find in all forms of life close similarities and yet wide differences, as seen for example in the cat, the tiger, and the lion, or in the monkey, the ape, and man. In particular cases in the animal kingdom, man has consciously reconciled some of the differences by breeding. Over a much wider area, he has developed his resources still further, till in his physical environment we see the contrasts between the jungle and the plantation, the desert and the irrigated farm, the untilled and the tilled, the uncontrolled and the controlled, the unshaped and the shaped.

Beyond the control of man there is continuous change in nature affecting life. Man pushes his control to the utmost but never achieves fulfilment because new adjustments become necessary as further developments take place. Driven by the spirit of adventure to seek new fields, he is perpetually discovering fresh regions as yet beyond his sway. Once he has exerted his mastery in these, he again ventures towards the unknown. Thus, the early palpitations of motoring are hardly over before a regular flying service is established across the Atlantic: a sensational field that appeals to the imagination, and only one of many examples.





### *Reciprocal Imitation*

*The Continuity of Art.* There has been a gradual but sure development in the forms of expression, no matter what material or media man has chosen for his purpose. It is logical to conclude, therefore, that as the phenomena of nature still exist, the urge is the same to-day as it was in the beginning. Still further, it is equally reasonable to say that, whatever "isms" may come and go in our time, the evolution of artistic expression will and must be a continuous growth, having its roots firmly established in the past.

One difficulty to be met at the outset is the uncertainty whether or no decoration preceded graphic and plastic representation. There is, however, conclusive proof that a great deal of ornament owes its birth to the use of natural objects to express definite ideas. The significance of such representations varies considerably, but the religious and animistic motive preponderates. In addition to symbolic motifs, much decoration is based upon actual processes and often has arisen naturally out of the use of tools.

*Reactions of Children to Art.* To-day, the teacher of art has at his command a wealth of information and methods of imparting it unparalleled in the history of education. A rich store of material, the results of psychological research, and the knowledge handed down by the great masters and craftsmen are all at his service. It is of the utmost impor-



*Snowflakes*

tance that he should have a thorough understanding of the various stages in the development of a child and his reactions to art at each period, together with a knowledge of the history of art.

With regard to the child's reactions to art, recent researches have firmly established that, after the infant's apparently meaningless scribble, a child draws or paints in symbols. He then passes through the stage of pseudo-realism and finally arrives at the period of realization and awakening. The last-named stage is the one with which we are mainly concerned in this book: it is the highly important interval of puberty, when children are beginning to appraise with the physical eye and are no longer satisfied with their inability to express the forms around them.

*The General Contribution.* To-day we suffer largely from one-sided development due to specialized education which does not aim at a complete unfolding of the individual. The fact that one organ is developed whilst another remains dormant means unbalanced experience in life. Man's whole progress towards civilization depended on the skill with which his hands worked under the supervision of his eye and brain. Art, with its perfect co-ordination of the eye, brain, and hand in order to create something beyond the ordinary functioning of the body, is thus essential to the complete fulfilment of human life and understanding.

*Development of Lizard into abstract pattern*



To argue the matter from another standpoint, we are living in a mechanical age and hence are apt to stifle our emotions and aesthetic reactions and to overlook their importance. Emotional thrills come to us through speed, detective stories, the cinema and occasional pageantry. In time they become associated with everyday routine, which, if it does not provide something that will lift the individual beyond the consequent obsession with the ready-made, will inevitably lead to monotony.

*The Conception of a Work of Art.* The new method of teaching has demonstrated that children and the mature artist both draw from a visual conception which, in the process of execution and experience, becomes a unity, a completeness, a design. Those who are accustomed to expressing a complete idea are bound to bring this experience to bear upon other forms of activity. They have become creators, and creative work has a moral and spiritual effect which cannot be overestimated.

Another important influence that the making of a work of art has upon the individual is the development of his sensitivity to design. Each year, we as a nation are becoming more and more aware of the prominence of design in the ordinary matters of everyday life. It enters into



everything that we use, and its appreciation and understanding by the rising generation is bound to have a profound effect upon our products. There is no doubt that Britain's economic future can be considerably influenced for good by the training of citizens with a sense of discrimination and a high standard of aesthetic appreciation. This, it is true, is setting a value on educational art training which makes it an adjunct of the market-place. But this is not inconsistent, for the aim of education is "to prepare a child for life, to enable him to make the most of his opportunities and to become a useful citizen".

*The Means of Expression.* Perhaps one of the most useful lessons that the modern art teacher has learnt lies in his realization of the relative values of conception and the means of expression. Only a decade ago, the main objective was to develop in children the ability to use a misunderstood technique and to copy with apparent accuracy what they saw before them. To-day, it is generally appreciated that the true value of art lies more in what is expressed than in the way in which it is expressed. Because this is so, the tendency to discount good draughtsmanship and to overestimate the worth of the naïve, even when it is a mere affectation, is a danger that must not be overlooked. It should be remembered that any form of art is richer for being well expressed. Good draughtsmanship should always meet with its full measure of appreciation.

A type of drawing that often meets with similar adverse criticism is that which records natural appearances. Now this has been, is, and always will be required as a means of expression; it is the one and only natural international language; no one should be denied the right of learning how to express himself in this way. That this type of drawing is art is not claimed for one moment, but in the hands of the artist it **may certainly become so.**

*Utilitarianism.* To those who contend that objects should be designed purely with an eye to their practical use I must reply that while this consideration of practicality is not to be despised it is not enough. As we have seen already, art is as necessary as it is natural for a full life. Mere utility might have satisfied other members of the animal kingdom, but it is not enough for man. In his very earliest stages he began to rise

*Natural and formal-  
ized representation:*

*Egypt*



from that dreary level, and the vast wealth of art that has been left to us represents the upward strivings of generation after generation in the toilsome progress of mankind.

To examine the subject still further, the emotion which drives an artist to create is not a matter of everyday mechanics; it is peculiar to itself and can only be realized in that particular way. There can be no sublimation of the real desire any more than one can sublimate hunger for food. None of the ordinary emotions, joy, anger, hate, love, sorrow, in any way reproduces the particular emotion that an artist derives solely from creating through the practice of the fine arts. Thus, there is a uniqueness in the object created that cannot be expressed in terms of utility alone.

Then again, we must consider the great dissimilarities that exist among ourselves. In our present civilization it is impossible to escape man's creative work; all around us, furniture, houses, posters, people in the street are constantly affecting us, but they never have exactly the same effect on any two persons. There is as much variation in the outcome of the use of our eyes as there is in the use of our minds.

Let us take a concrete example! If you were to ask your companion, "What kind of hat was worn by the man who sat opposite you in the Tube this morning?" he probably could not tell you. A detective could, because it is his business to see and remember—it is the formula for his job—but his description would differ essentially from that of the artist observer.

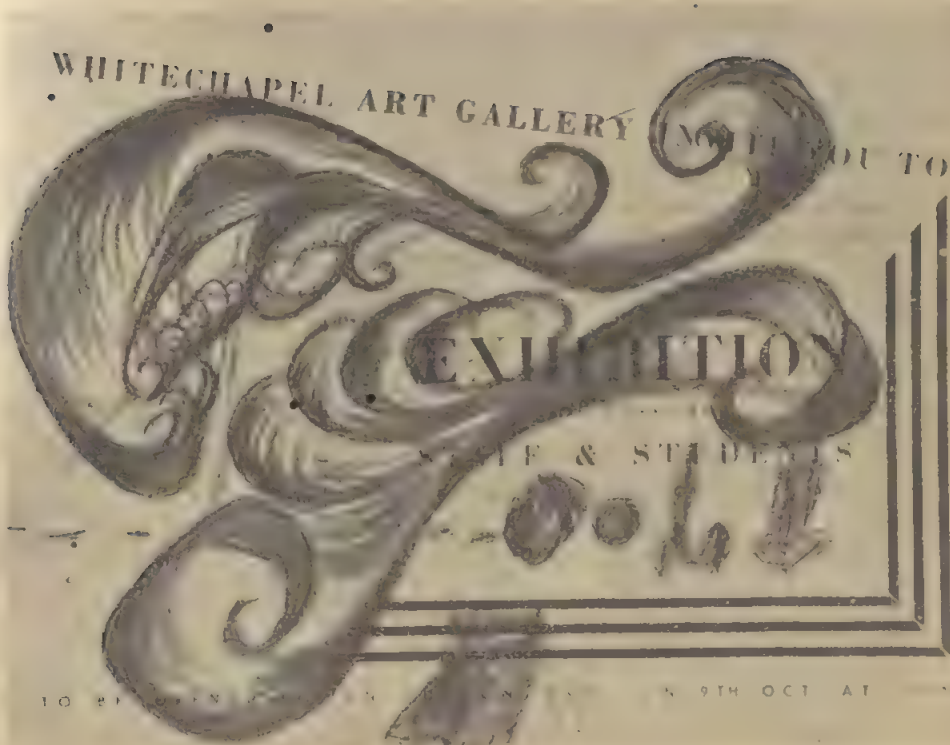


*Natural and formalized representation :  
Prow of boat, South Sea Islands*

The artist would see the hat as of a special shape (not make, as the detective would) and certain colours and shadows with a particular relation to the line of the neck, colour of the moustache and shape of the nose. He would also note how the hat contrasted against, or fitted into, the background; he would see planes and changes of colour that the detective would regard as being merely black or once black. The detective would recognize the object as belonging to a class of objects he knew; the artist would see new forms and patterns caused by the hat in relation to its surroundings. To sum up: the detective identifies whereas the artist visualizes. Visualization, which is exceedingly important, requires much more than identification; it needs the experience of seeing plus the emotional response of the individual.

As for our emotional responses: in which one of us can they be said to conform to those of our neighbour? Perhaps you remember the well-known film, "Mr. Deeds Goes to Town". In the courtroom scene, Mr. Deeds explained why he wasn't necessarily fit for the lunatic asylum merely because he played the tuba. He said that everyone had his "doodles"—little personal tricks. The judge, as he listened to the case, was busy making O's on his blotting-pad and filling them up in ink; he was an O-filler. The psychologist was making psychological drawings. They were not mad any more than he was because he played the tuba.





### *Doodle*

in each case it was a way of responding to thoughts and emotions.

Thus, we all have our own particular doodles, our own separate ways of reacting to our emotions. They do not indicate a distorted state of mind, and similarly it cannot be said that works of art, as opposed to objects of sheer utility, are the results of an unhealthy outlook. The artist, in each case, has simply carried his doodling farther than that of the ordinary individual; he has used it as a complete expression of himself.

*Education in Art.* Now we come to that difficult part of the subject which concerns mainly the cultivation of the elusive qualities of **appreciation and taste.**

In the first place, the term "education in art" can mean many things; it depends upon the individual. To one, it is largely the geometry of

picture-making, the recipe of how to do it, and to another, the participation in creating a work of art, in seeking and trying new methods. A third wants only to know at a glance whether a picture is good or bad, whilst a fourth wishes to enjoy fully the pleasure of looking at pictures, to study what is termed art appreciation.

So much for the specialist who knows what he wants. What we have to consider as of greater importance, is the problem of teaching children in art matters, so that in adult life they may possess "good taste". Now let us agree at once that the real need is not the so-called good taste in art, but the faculty for the genuine enjoyment of art. Standards of taste vary considerably, and few people are able to judge what will be considered good twenty-five years hence. This, of course, is a good thing, for it is a proof that art is alive.

No attempt should be made to base artistic judgements on works of the immediate present. Art must be taught in such a way that the values experienced are *real values*, not those of any mere past or present fashion. This cannot be done by saying that one kind of style is in "better taste" than another, or even by attempting to show it by comparison; these methods lead only to confusion. A highly ornamental Chinese vase, for example, may be far superior to a plain, ugly shaped vase. Conversely, a simple vase of fine shape may greatly excel an over-decorated vase of inelegant shape and design.

A "mean" of taste is always disastrous: it implies production of art *en masse* like the modern low-priced motor-car. What is needed is a training that will result in a plastic kind of development that will readily respond to change. To-day there is a tendency to replace downright honest vulgarity, the voice of honest criticism, by an unavowed fear of saying and doing the wrong thing. People will not say what in their hearts they really like for fear someone scoffs at them. In this way all real enjoyment of art is lost. Its evolution can come about only through practice and application; it cannot be handed to us as though it were a bill. Then again, among artists themselves there are great diversities of opinion and of execution. So, too, the diversity of appreciation is great. Variety is better than uniformity, and individual taste and expression better than rules of thumb.

It does not matter so much about being right in the judgement of art;

the important thing is the enjoyment of art. Whatever inspires real enjoyment of an object is art to that person and should be encouraged. It is fatal to good appreciation of art for matters of "taste" to be dictated. Good taste, like drawing, painting, sculpture, or design, is a matter of experience. The best approach to art is art itself.

Art cannot exist alone, however. If art were the only thing from which one could get an aesthetic emotion, there would be no artists. Art must be allied to life. In its teaching it must, therefore, be allied to the life of the school and consequently to the other subjects in the curriculum.







## CHAPTER II

### HOW TO DEVELOP THE NATURAL DRAWING INSTINCTS OF CHILDREN

*Preliminary Considerations.* The innate sense of design noticeable in the children's drawings printed here is testimony to the instinct for designing and creating natural to all men.

Educational methods are apt to handicap and, in some cases, destroy the inborn urge to create so well exemplified even in these early efforts. The problem therefore arises, how to redevelop the creative capacity in adolescents and adults who have lost this natural gift, or in whom it has become obscured. From a practical point of view such a regeneration would be of inestimable value in industry. For one thing, it would permit workman, designer and manufacturer to co-operate in the production of any goods susceptible of improvement in design, and would go far in giving art its proper standing and influence in the field of mechanical production. This is only one of many reasons why the problem urgently needs solution. Let us discover the means by which it can be overcome.

At the outset it must be remembered that the basis of design is simple, unaffected, and does not alter; it is the process of development that is complex. From a child's spontaneous happy scribble may come the finished product, and his first drawing, if kept, could be reinforced by the adult with his later knowledge of colour and tone. Representation, line, and colour must conform to the design; never should design conform to representation. To begin by attempting to remember the complex shapes of animals, birds, and so forth, clouds the imagination and inhibits self-expression. The basic scribble out of which the child's artistic sense may be assisted to grow has nothing to do with consciously seeing or remembering; it is purely a physical and emotional thing.

We will now examine our problem by approaching it in the first instance from the point of view of the average adult.

*The Adult Attitude.* Despite the common instinct to draw and design, it is by no means easy to arrive at a high degree of skill. Most adults of the present generation, who have had no opportunity of expressing themselves in creative art, have a horror of being asked to draw anything. No doubt, when they were at school, their teachers said that they could not draw, and in every case the statement implied solely that the child was unable to make imitations of objects put in front of him. Lack of skill in one respect was enough to settle the whole matter of drawing ability; the decision was accepted as fact and in due course became a conviction!

Any child, even if he has not yet been to school, can draw, or if you prefer so to call it, scribble, yet it is this despised scribble that is so very important.

When a child does this (Fig. 1) it is his expression of himself.

Any grown-up can do it too; there is no need even to look at the paper.

One just does this (Fig. 2) but it is from this scribble that really creative art comes.

It requires, of course, some animation, some excitement—inspiration. Now if we shade one shape black and leave the other white, a pattern develops in black and white (Fig. 3).

It is surprising how many people are afraid to make even a scribble, so firmly has their inferiority regarding drawing become ingrained.

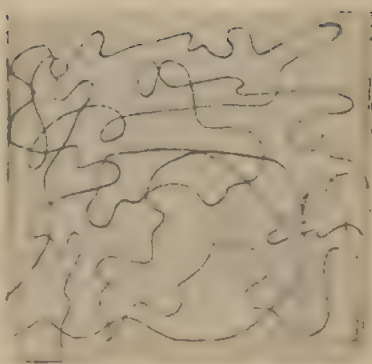


Fig. 1

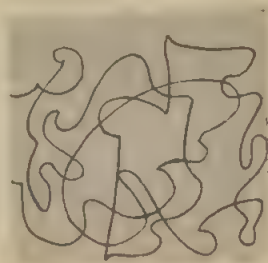


Fig. 2

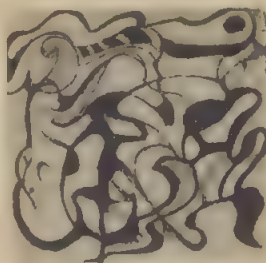


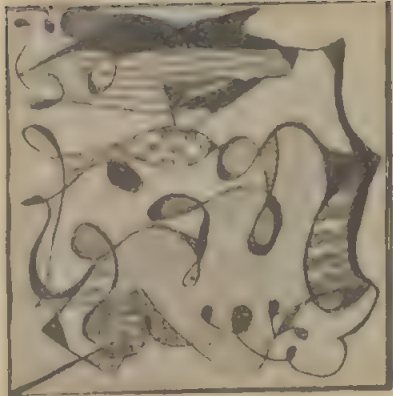
Fig. 3



*Scribbles by Children: 10-11 years*

The false notions of art and art training have persisted so long that it is almost impossible to persuade some adults to think of drawing as anything but an imitation of nature. Yet if a group of grown-up people will begin with exercises such as are outlined here they may develop unsuspected capacities for artistic expression and a latent sense of design. But why is the adult so loth to scribble?

The adult unlike the child has to loosen up muscles of body and spirit which have become atrophied by long disuse. It is a psycho-physical problem and painful of solution. For Western man is hidebound by all sorts of fetters—sophistication, self-consciousness, convention, rigid



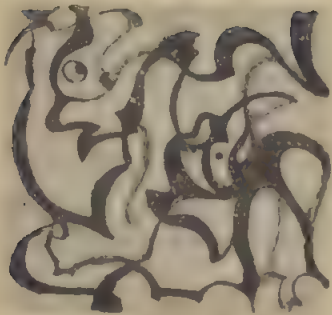
*Scribbles by Children: 10-11 years*

disciplines and repressions which are definite hindrances of the creative activity. We must indeed become as little children if we are to escape from the gaol in which we ordinarily live, and surrender body and spirit to become the machine of creative energy. The adult's efforts at first are hesitant and painful, conscious and struggling. The effort of the child is joyous, eager and direct. It is this which the little child possesses in its confidence that it can draw anything, that gives it its advantage



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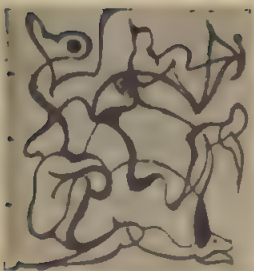




*Development from Scribble*



*Development from Scribble*



*First Scribble with Development*

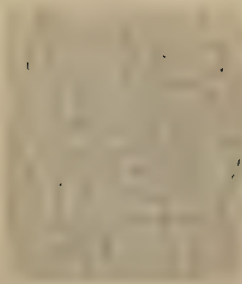
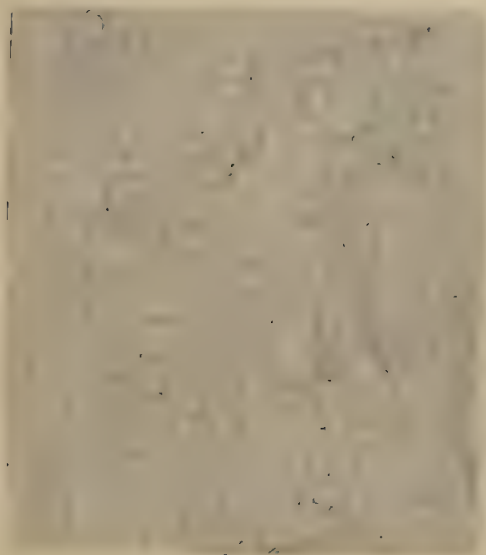


*Development from First Scribbles*

over the adult whose knowledge and inferiority complexes make him feel he can draw nothing. But once the adult conquers himself then there is born a new kind of self-consciousness, not the poor miserable thing we usually mean, but a new awareness and a new appreciation.

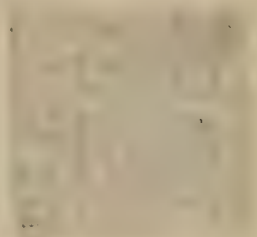
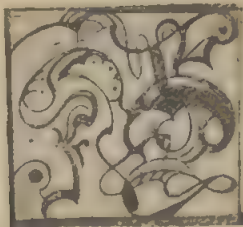
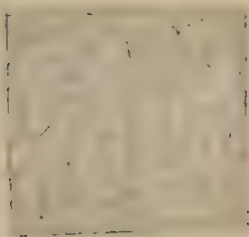
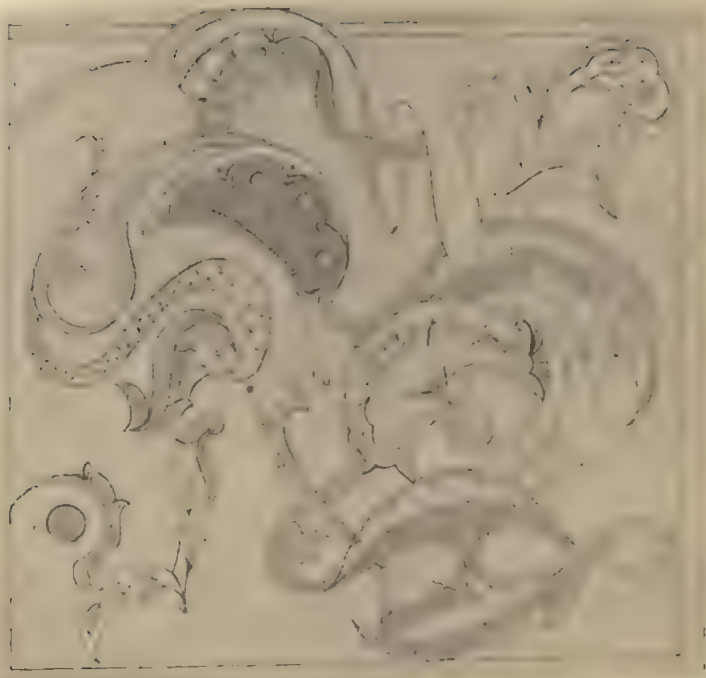
We suffer greatly from self-consciousness, from fear to express ourselves publicly, and so, pupa-like, we hide in our cocoon of self-restraint. Unaffected scribbling relaxes the grip of our control; it brings a consciousness of pattern and restores confidence in our capacity to draw and design. It is not great art, of course, for that requires conscious development, but it will have rhythm because the line is flexible and continuous. Now rhythm is the basis of all movement and life, and the fact that it is prominent in the really fundamental art of the country is of great significance.





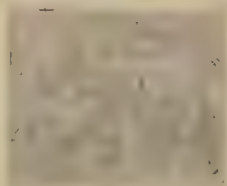
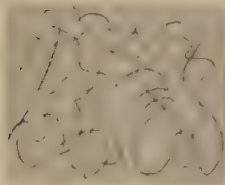
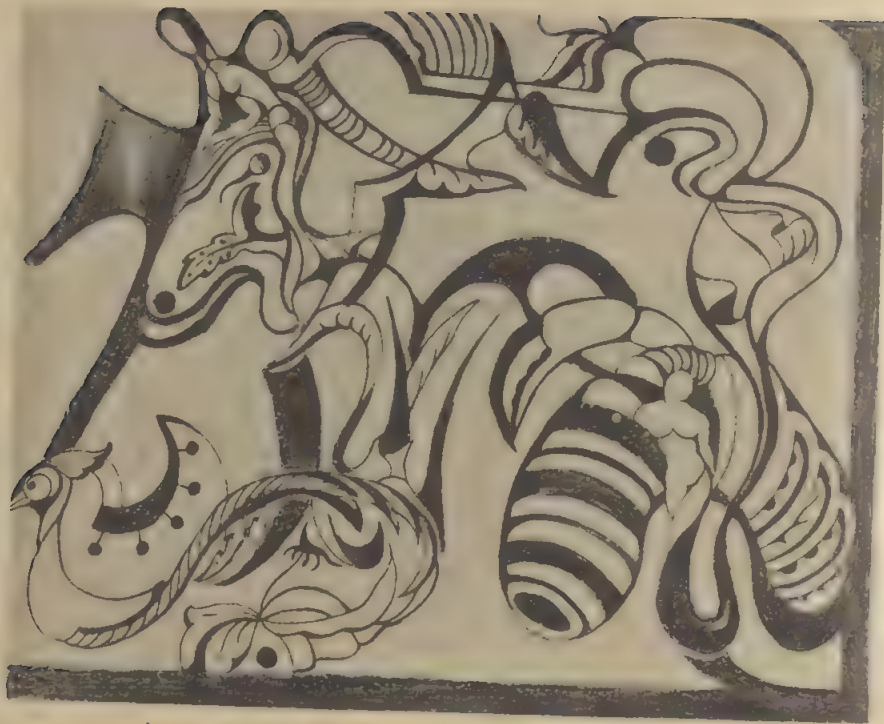
### *Development from First Scribble*

*Progressive Steps.* All records of man's work show him as artist, designer, painter, creator, and in all his great periods the design is distinguished by an individual basic pattern. A complete freedom from the discipline imposed by rules and regulations concerning such matters as proportions and perspective is most exhilarating; at a stroke the



*Development from First Scribble*

individual finds himself with elbow-room to search for the rhythmic patterns most characteristic of himself and his age. Yet after the fun of breaking all the rules of the game has subsided, the seeker finds new ones gradually asserting themselves. For instance, one cannot go on for ever making childish scribbles or simple rhythmic designs. In time



*Needlework Design: Beatrice Robinson*

the desire comes for something more convincing, a feeling that the drawing needs form. Now the game grows more difficult. Of course the work may be quite effective as an example of what is called in modern art the "abstract", but even so there remains the problem of developing the abstract design into something more than a variety of shapes. The great periods in the past have bequeathed to us a host of



*Form B. Teacher: Beatrice Robinson*

shapes, not only pleasing in themselves but also having a measure of significance beyond that of the figures as such.

It is at this stage that some conscious drawing is helpful in realizing how to develop the forms and to increase their significance. To attempt to draw from memory is of little use, because the process of trying to remember obscures the objective visual data: all the essential shapes would then be ruined by the inclusion of irrelevant and purely mental details. If, instead, the shapes are quietly contemplated, unexpected and interesting forms will be revealed.

Tracing-paper laid over the scribble will enable numerous experiments to be made with the original. A variety of such traced emendations may then be combined by superimposition to assist in the gradual development of the design towards the specific. In such a way the





*Form IIa. Teacher: Beatrice Robinson*

composition will take shape without losing the satisfactory first pattern or "abstract" form.

*How the subject-theme may gang,  
Let time and chance determine;  
Perhaps it may turn out a sang;  
Perhaps turn out a sermon.*

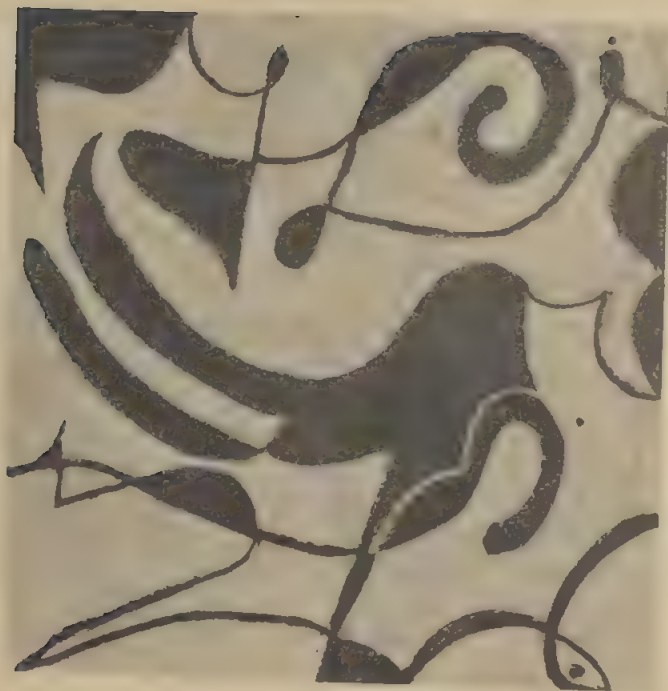
*The Child.* When we come to examine the second part of our problem, we notice that very young children have a natural tendency to develop their scribbles. They are never so foolish as to be hidebound by their first subject-matter. Half-way through, new ideas may cause them to change their minds, and when the picture is finished, it may be given a totally different title.



*Form IIa. Teacher: Beatrice Robinson*

Children of tender years need no encouragement along this line; that field to them is natural and they should be allowed to change their minds as often as they like. What they do require, however, is a background of technique so that they can formulate their ideas more clearly. To state the point in other words, the conscious teaching of scribbles to young children is superfluous, but a good training in representational drawing in addition to their scribbles will enable them to handle their materials and to draw what they want to draw.

At puberty, the child is usually more conscious of his emotions than in his earlier years and consequently more ready to hide his limitations under an assumption of indifference. He needs encouragement. Although unable to compete with adults he feels no longer a child and he demands a definite change from working in the manner of children.



*Design. Form IIb. Teacher: Beatrice Robinson*

Scribbling releases his emotions unconsciously and its development gives him the sense of a progressive method. It is the link connecting the child's image-making with the man's creative faculties; it is also the best and fundamental mode of procedure in composing a picture or a design and is practised by many artists, even when they have a definite subject-matter.

*The Method—Teaching Notes.* The method can be commenced at any age and continued right through life. To older students, who are self-conscious about their inability to draw, it will give confidence, and although the best results will come from those who have already had a real art training, excellent work may be done by all. Other notable points about the method are its flexibility, the reduction of the medium to the simplest basis, and the varied nature of the results—abstract,



*Design. Form IIb. Teacher: Beatrice Robinson*

representational, surrealist. It should also be noted that when one abstracts from, or makes an analytical drawing from, the human figure, for example, it is a narrow, introspective process, but when one has once learned to abstract from anything, the implications in the scribbles are much more quickly recognized.

*Step I.* The teacher gives a little talk to the class—he says that some



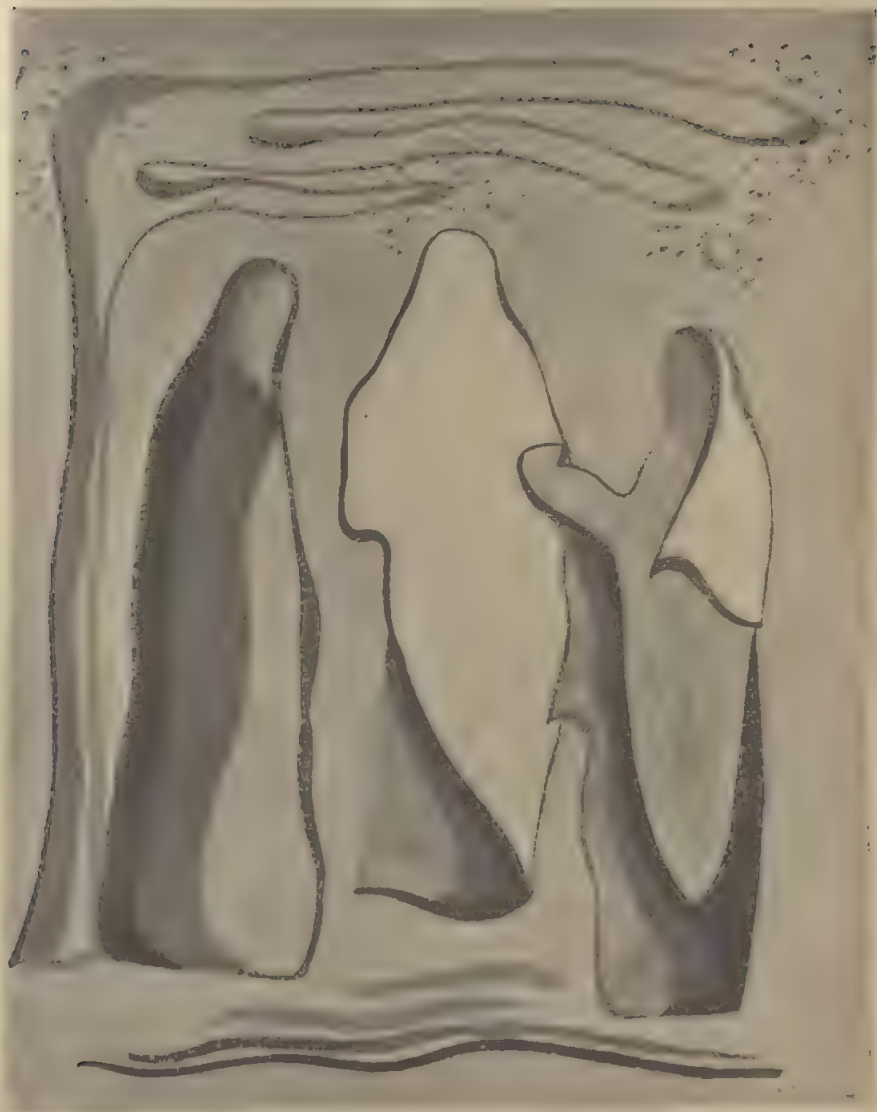


*Design for Fabric: Mary Bonning*

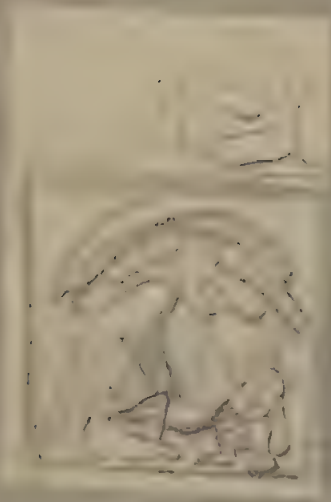
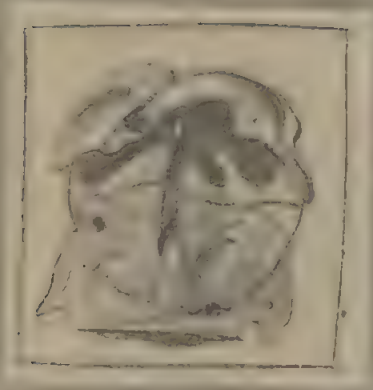
can draw and some cannot. All like to express themselves. All have their "doodles" and all can scribble. The teacher scribbles on the black-board. He explains that any alterations to the lines would spoil the composition. He points out that he can see a bull here and a flower there or whatever the scribble suggests to him. With tracing-paper over this first scribble (see that none of the fundamental lines are rubbed out) he makes his experiments and developments. By demonstration the student can be shown how a shape can be made to represent something.

*Step II.* Tell the students to divide their paper into four-inch or six-inch squares or whatever shape is desired and then to fill them with scribbles. Get them to make a good number of scribbles, twelve at least. (See pages 20-21).

*Step III.* Get each student to decide which is his best scribble. In it will be sufficient shapes which will suggest a concrete form. Ask the student what the shapes imply to him. Generally he will be able to form



*Composition: Mary Bonning. Teacher: William Johnstone*





*Exile from Paradise: Mary Bonning, Teacher: William Johnstone*

something out of them. Give him tracing-paper to place over his work and tell him to develop it.

*Step II.* Another piece of tracing-paper can now be used in order to develop the composition of light and shade.





*Composition and Oil Painting: Jack Green. Teacher: William Johnstone*

*Step I.* The design is squared off and enlarged from the tracing to the desired size.

*Step II.* The design is improved and developed as far as the student is able.

*Step VII. The finished painting.*

*Step VIII.* The design can be applied to various materials.

Further points of note that should be observed during the carrying out of the method are:

(a) First impressions should always be recorded.



*Painting: Mary Bonning. Teacher: William Johnstone*

- (b) Comparisons should be made of the sketch in all its periods.
- (c) The similarity of the graphic notes made by the great masters, as shown in the examples given, should be explained.

Any scribble will contain the very beginning of representation or expression, it will have rhythm, the same qualities as are found in primitive music and folk song -melody. The best examples of this scribbling when it reaches its classical period are in Celtic art. It is based on one thing only—rhythm and movement—it does not attempt



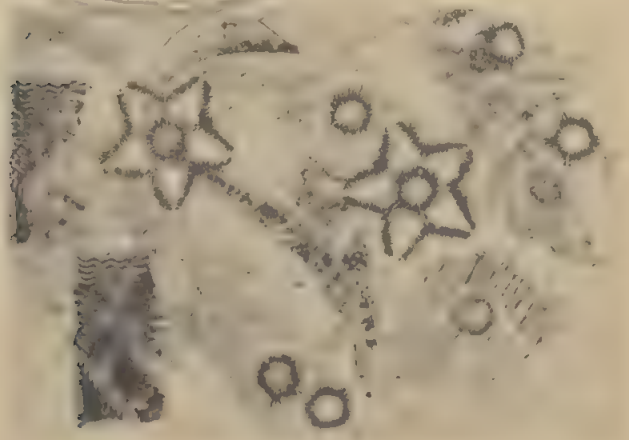
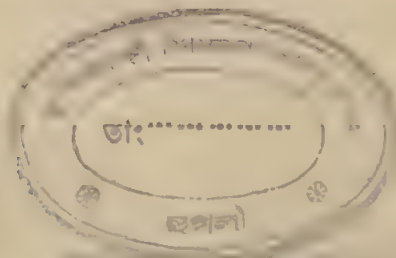
*Design: Child, age 12*



*Design: Child, age 12*



*Design: Junior Art Student, L.C.C. Camberwell School of Arts and Crafts*



*Design:  
L.C.C. Camberwell  
School of Arts and  
Crafts*





*Fabric: Sister M. M. Kelly. Teacher: Mrs. Richards*

to give the illusion of perspective or recession. The best way of making an analysis of this is to place tracing-paper on, or to draw upon a black-board the main lines of any of the illustrations from the Book of Kells or the Lindisfarne Gospels. By drawing the main rhythmic lines the pupil is induced to fill in his version or what he could imagine it might be, or he could be shown a well-known Celtic illustration, then asked to produce his own version. Certain lines would suggest a fish, others a serpent, or serpent twined round a tree, and before long you have "The Temptation of Adam" and all the other Biblical illustrations. Examples might be shown by more recent artists like William Blake. In the beginning the exercises might be in line only, then developments of form, showing the roundness and solidity of the figures, animals, birds,



*Controlled Forms*

and natural things, producing at the same time a decorative and representational aspect.

The examples of scribbles developed into designs and compositions, as shown in this chapter, are reproductions of the work of children of varied experience. Some had had previous art training whilst others had been convinced of their inability to draw anything. By personal application and trial the author has obtained the desired results from all ages of children to grown adults, even from people beyond forty, whose outlook and mind would normally be in a set state.

*Design for Fabrics.*  
*Teacher: Mrs. Richards*



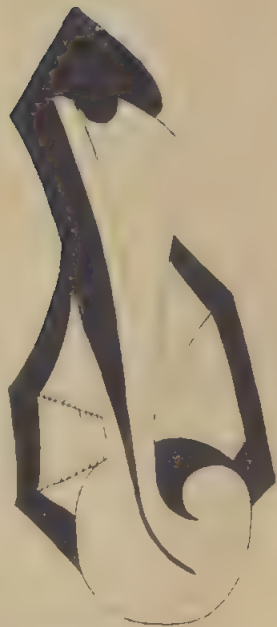
## CHAPTER III

### REPRESENTATIONAL DRAWING

*A Definition and a Comparison.* What do we understand by the term "representational drawing"? We find that it may be applied, in general, to the portrayal of anything on paper, canvas, stone, and so forth. Such portrayals can be classified broadly under two distinct groups: (a) imitative copies; (b) actual drawings. The first-named, ranking as of minor quality, are chiefly records of superficial appearances and limited views of nature, whilst the second, of major quality, express a fuller experience of form, are the result of the processes of thinking and feeling as well as of seeing, and are instinct with the personality of the artist. By way of a rough distinction between these two types, a comparison may be made between photography and portrait-painting.

Since the advent of the camera, there has been a tendency to consider that the whole field of representation can be covered by photography. This, of course, is quite erroneous; art never was confined, and never will be, within the narrow limitations of the copyist, and the camera is no more than that.

If you want some kind of likeness to anyone, or a special view perhaps, the camera will supply it quickly and you may be satisfied with the result. But if the results are to be consistently good, the photography will depend mainly upon the personal factor. The best prints show selection and composition, and these are the qualities of an artistic instinct, not a camera's. Then again, it used to be said that the camera could not lie, but we know that it can do so very skilfully. This largely depends on the light-and-shade effects and, in portraiture, on whether a person has a suitable face for photography or not. The camera, too, can give a







*Cave Drawing*

false impression as to the size and importance of objects; it has no sense of tonal values and sees in the flat instead of in the round as human beings normally do.

Now portrait painting by Titian, Rembrandt, or Holbein is an entirely different thing; it is not only representational but also creative. It is the artist's direct reaction to the person without the intervention of a mechanical medium. Whereas the photograph expresses one phase only of the personality of the sitter, and at only one time, the painted portrait reveals the fuller personality of the sitter as well as the creativeness of the artist.

*The Value of Eye Training.* It is in the field of true representational drawing, or "actual drawing" as we have called it, that the next development should take place in the teaching of art in schools. Art depends in the first instance on the training of the eye; it is by means of the eye that form is perceived, that nature and a work of art are seen, and that the experiences are gained from which true visualization proceeds.



*African Rock Drawing*

Hence it is of the highest importance that a child should learn to see even as he learns to read, for in the absence of the proper cultivation of seeing there can be no real experience and, consequently, no developing visualizations. Imitative drawing from a model, as practised until recently so widely in the schools, is mere copying of the external appearance; what should be shown in any drawing is a fuller experience of form, a personal reaction, a participation. The aim should be to teach representational drawing so that it develops personality of "taste"; let the children draw all things as *they* see them—people, living creatures, fruit, and flowers. It is in this way and in this field of art that the much-needed development in eye training can take place.

*Children and Technique.* Children as they grow older become more and more aware of their incapacities because their ability does not equal their vision. They certainly prefer to draw and to paint their own mental

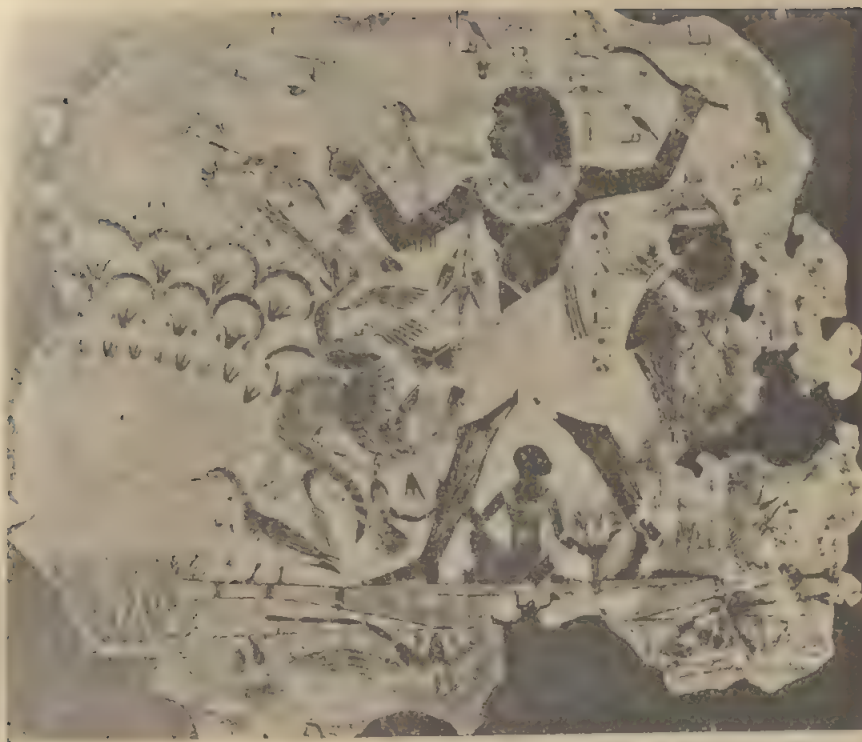


*Plant Form*



*Egyptian: Painting from Mortuary Chapel*

images, but they do wish to have sufficient technical ability so that they will do justice to what they desire to represent. In the previous chapter, we have observed that they become specially conscious of their own inadequacy at the age of puberty, and have noted their sense of their inability to carry out their own true ideas. Even little children desire to do things well and to tackle drawing and painting in the way proper to adult artists. Once, at the British Museum, I pointed out to a little boy of six some work that had been done by children. He said: "It looks like it." Children certainly do not want to be naive; they want to be grown-up; their goal is maturity. Hence it is desirable and necessary that they should be taught the technique of art.



*Egyptian: Painting from Merneptah Chapel*

Drawing can be made a thing in itself, but strictly speaking it is only a medium, a way of approaching the plastic arts. In this respect its important purpose is to teach precision, for before anyone can do anything in the fine arts, he must be able to put down the line he intends to follow. As the thing that is seen must be described adequately in the drawing, it follows that quality of line is of great importance; pure line seems to be the highest achievement in drawing.

It is interesting to note in passing, that the first attempts at drawing by primitive man were in line, as are those first made by children. The natural line in children is marked by firmness, directness, and spontaneity, and is usually excellent; it is a pity that the methods used in teaching writing tend to make it become cramped, broken, and uncertain.





*Drawing from Life: F. Macdonald*

The representation of form and line is by no means confined to a single method. Sometimes it is not possible for a person to draw in line only. In his desire to express more fully what he sees before him, he may be compelled to find another means of attaining his end. Hence there are varying degrees of technique, and in teaching there should therefore be no insistence upon a particular method. If, for example, a person is able to get the desired result by rubbing on shoe polish with his finger, then that is, for him, a good method. The sensitive draftsman will be sensitive no matter what he draws, even although the drawing may have little meaning. When all is said and done, the main quality of a drawing may be dependent almost entirely on the style or technique and although it may have little resemblance to the model, it can still be beautiful.

*Mistaken Technique.* Opposed to the varied and legitimate means by which the sensitive draftsman reaches his goal are the methods that are by no means so happy in their results. One of these is to be seen in



*Drawing from Life: F. Macdonald*

the formalized kind of drawing produced by left-to-right shading. It probably arose through making drawings for the craftsman to engrave, and is ugly and awkward, with no æsthetic, no realistic significance. The superficial effect is pleasing, in a "nice" sort of way, but the drawing is a trick and not comparable with pure line, filled form, or line and wash.

Another mistake is for the boundary line to be of such a hard nature that the drawing looks like a map. This is not sensitive work; the boundary line should be free, flexible, and in some cases broken, but never of a cast-iron rigidity. At the other end of the scale is the "uncertain" kind of drawing marked by its wavering, wandering lines. These need blocking and forming into planes, thus being given more definiteness and greater force. A knowledge of planes is not only helpful to drawing in the case in question, but it gives also the realization of volumes necessary to the study of the human figure.

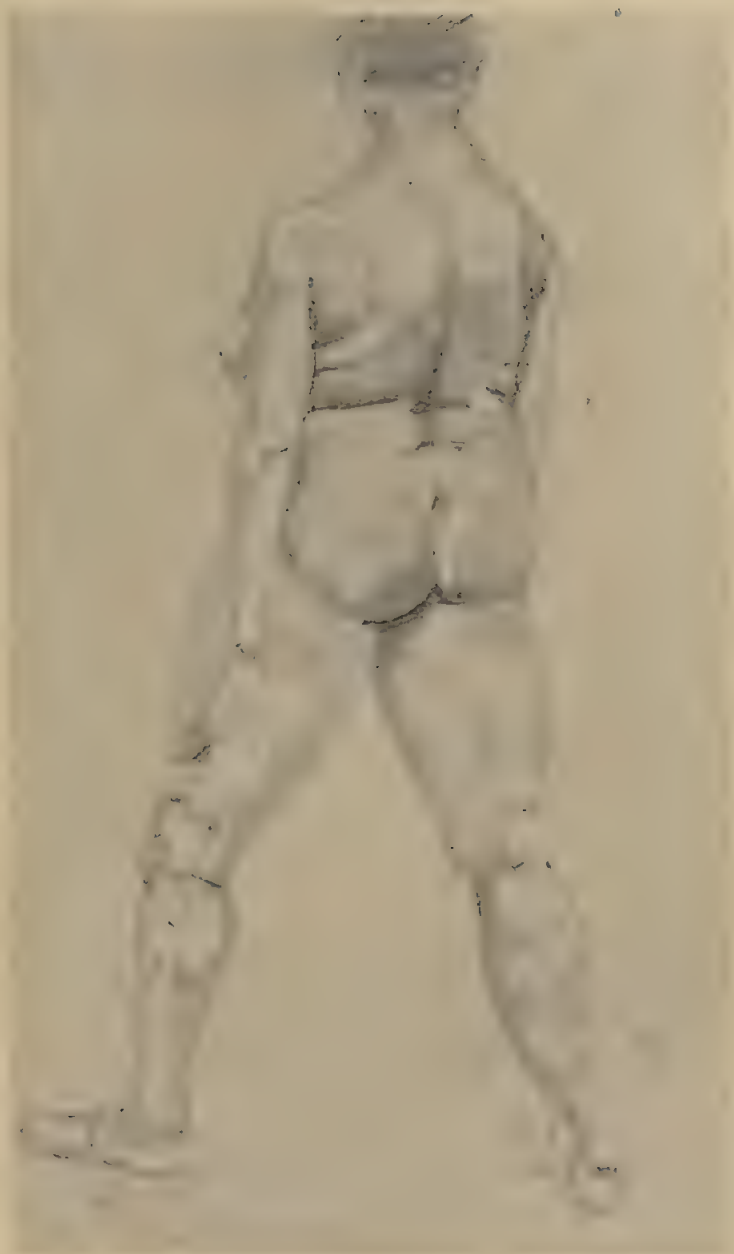
As a final example of somewhat mistaken technique, we might include much that passes as life drawing in art schools. We refer in





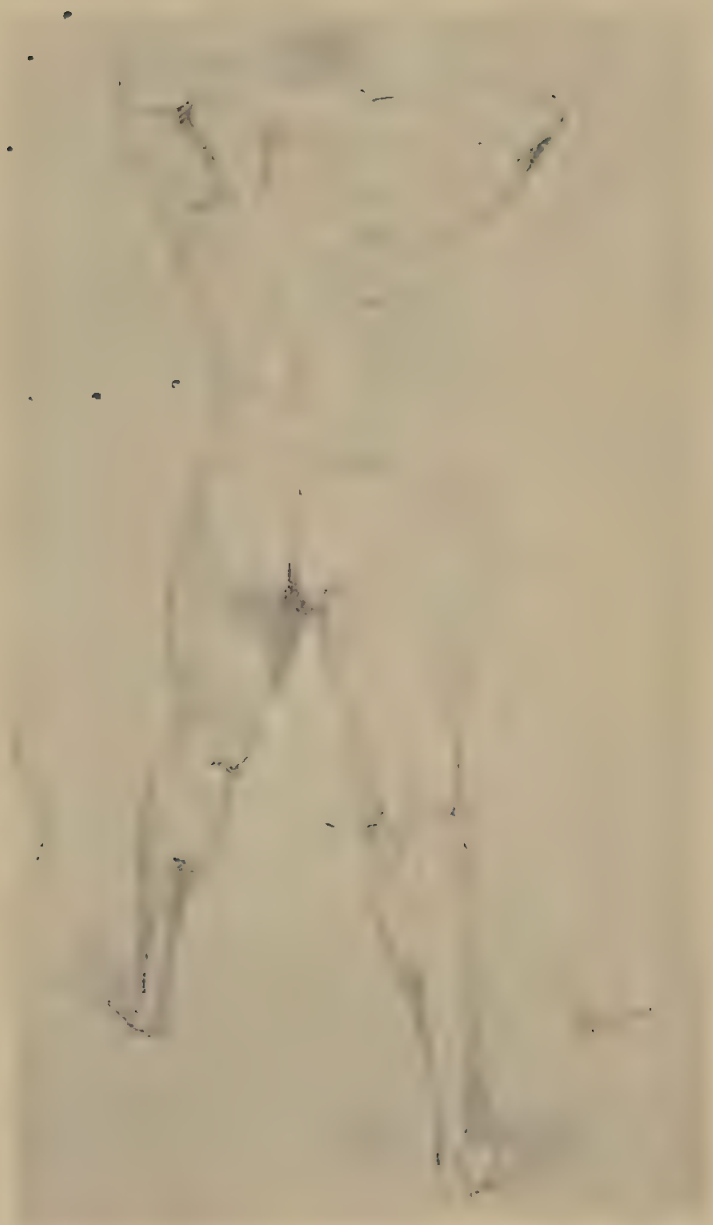
*Drawings from Life. Ruth Wendham. Teacher, William Johnston*

particular to the setting-up of a semi-structure of the figure which is then enlivened by means of variations in shading. This, in some cases, is a valuable exercise in shading technique, and develops in the student a facility in expressing the form by variety of technique, but it is not directly concerned with *drawing the form*; it merely shows how clever the draughtsman can be. At the same time, it is not necessary to keep students in prolonged misery trying to do shading for months or years, in order to express form by means of a variety of little lines. They ought



*Drawings  
from Life*





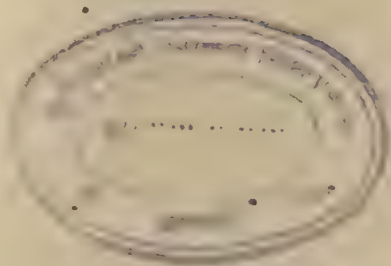
*Ruth  
Weidman*



*Drawing from Life: F. Macdonald*

to be drawing; their main need is for development as draughtsmen, not as shaders.

While on the subject of life drawing we must not forget to mention the fallacy of beginning with the hair, then adding the eyes and then the nose and mouth, each part getting out of proportion as the drawing proceeds. The thing that matters is to get a conception of the form as a whole. In music it would be foolish for a large orchestra to allow one



*Five-Minute Drawing from Life:*  
F. Macdonald

instrument only to play at a time. Children as well as artists are dependent upon their mental images in drawing; they must therefore be allowed to visualize.

*Kinds of Drawing.* Now let us examine more specifically the kinds of drawings which we indicated broadly at the beginning of the chapter. There we spoke of the two groups—imitative and actual—into which representational drawing may be divided. These divisions can now be more clearly defined by adding “remembered” drawings to the “imita-



Drawn from life by M. J. G. (1911)



*Five-Minute Drawing from Life: F. Macdonald*

tive" class and imaginative and creative drawings to those of the "actual" group. We will consider some of the outstanding features of the various kinds of drawings to be met under both categories.





*Drawing from Cast: Jack Green: 16 years*

*I. Memory Drawing.* There is all the difference in the world between "memory" and "remembered" drawings. The old type of memory drawing consisted of trying to remember what a man or a bird looked like, or of looking at something and then turning away and drawing whatever happened to be remembered. This is not memory work in the true sense at all and lessons such as these are false. On the one hand there are too many aspects and variations of all things to make one clear image possible, and on the other, there is no point in concealing an object; if you have one in front of you you might just as well draw from it. True memory drawing is that which is suggested spontaneously *while making a drawing of any subject*. During the process, the need for it crops up continually and that is the proper time when it is of real value.

Cave drawings are neither memory nor imaginative drawings; they are actual drawings depending upon the outlook plus the imagination. The cave men who made the drawings of Altamira, the bushmen of South Africa, and the negroes of the Gold Coast were draughtsmen who had practised drawing to such a degree that they were able to delineate an animal in action from past observation. Their pictures show unmistakably the various movements that a particular animal would have to make in life. Such work must not be confused with the so-called drawing from memory or with the life drawing mentioned earlier in the chapter. (See pages 46-47).

*II. Imaginative Drawing.* In suggesting to children subjects for imaginative drawing it has been a common idea that the environment of a child must necessarily be the thing in which he is most interested. Consequently, an attempt has been made to restrict the subject-matter to those things with which he is most intimate. This is an unnatural thing to do. What a child knows most about is generally the thing that interests him least. Man is by nature an adventurer, and a child's imagination, in common with that of most adults, roams round the world. One of the best children's drawings I have ever seen was by a little London girl of five and a half years; she represented South Africa with palm-trees on which were growing bananas and strawberries.

Another point concerning the subject chosen for imaginative drawing is the amount of descriptive matter that may be set for illustration.



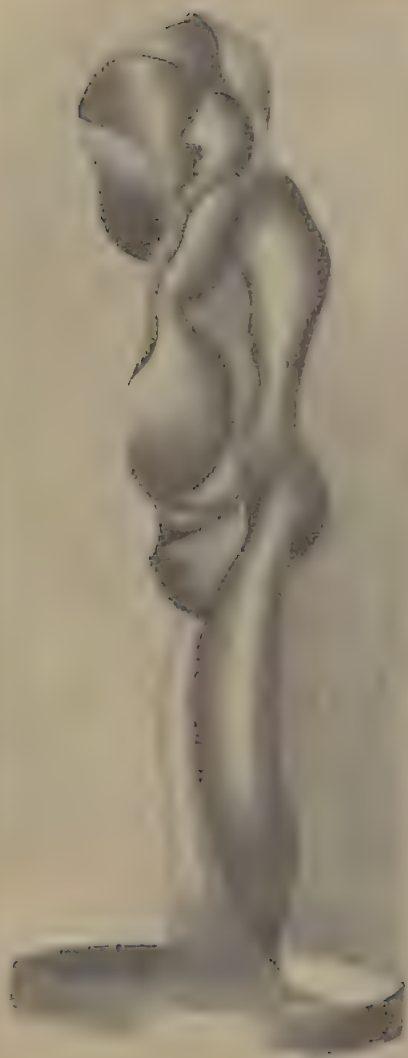
*Drawing for Wood Carving: Jack Green  
Teacher: William Johnstone*

This needs careful selection; if offered too much, a child with an original mind is considerably limited, whilst one with a lazy mind hesitates to use his own imagination. At the same time the more involved type of description may be used occasionally as a direct problem in the way of illustration, and is then quite valuable. No definite rules of conduct in such matters can, however, be laid down; the value of the method rests entirely with the teacher. If he is enthusiastic about art, if he really enjoys it, then he can and will convey his enthusiasm, which is the most vital thing that he can convey, to his pupils. If it is only a job to him, then the most carefully considered method will be of little avail.

*III. Perspective.* The subject of perspective drawing brings us back to the question of obsolete methods, their futility, and the lessons to be learnt from them. In this case we may take as an example the association of science and art. There used to be a belief that science was very important and that art was of little consequence excepting when used in conjunction with it. The fallacy lay in the subordination of art to science instead of science to art, and hence the habit arose of regarding perspective as the dominating feature, instead of being merely an adjunct to art. To force science upon art in this way was to kill imagination and deprive the pupil of any emotional expression. The results became negative and were responsible for the reaction that followed and the tendency to eliminate all perspective. This, of course, was an extreme view and by no means helpful, for the importance of perspective as an auxiliary of art cannot be exaggerated.

Let us take as an example one perhaps less obvious than others: drawing an object in strong perspective. Here the value is twofold: (a) by showing the cross-section, an understanding of the form is given; (b) by drawing a different attitude of a known object, thus disassociating it from a preconceived manner of drawing, the eye is trained to observe directly and not to take forms for granted (See pages 76-77). Defining the edge of the shadow also gives the student an idea of the cross-section, and when by this or other means a knowledge of the forms is attained, it can then be expressed by line without shading.

*IV. Model Drawing.* Concrete form is the opposing of the cube and the sphere. The importance of this was realized in the old days, but once



*Drawing for Wood Carving: Jack Green  
Teacher: William Johnstone*

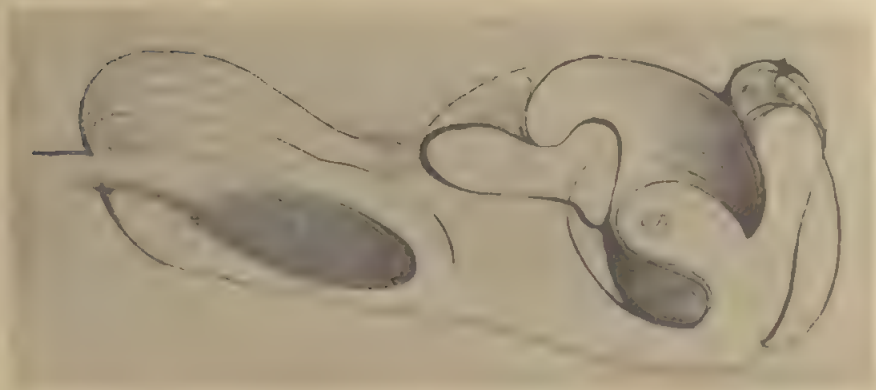
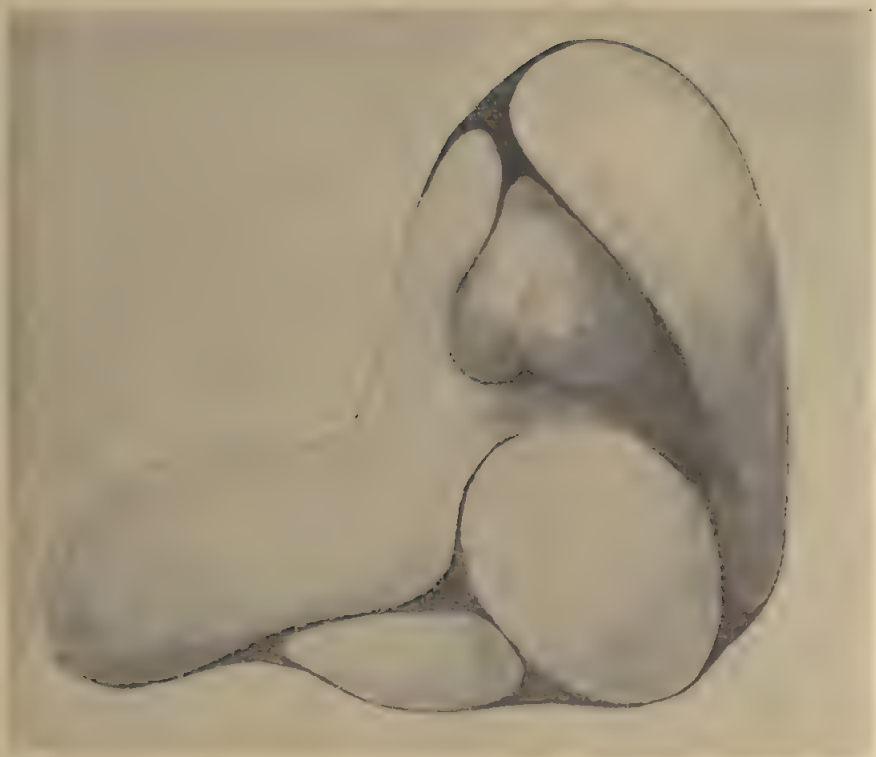


again the method of approach was wrong, and in due course the inevitable reaction followed. The faults lay in the introduction of the subject at the wrong time and in the dull, uninteresting treatment that robbed the lesson of its worth. Now model drawing can be very valuable. The cube and the sphere, being solids reduced to the simplest form, give the basis of all other forms and also provide the fundamental composition of pictures and designs which are not rhythmic.

As an aid to a basic understanding of form, modelling is always an excellent means of approach for a child. Form cannot be expressed until it is felt, and so, by actual handling and feeling, a child is given a comprehension of the fullness of an object. His drawings of the models that follow can then become quite interesting, especially if separate sketches are made and subsequently arranged into compositions. Or again, one form alone may be taken and the drawing repeated on the paper with the object of gradually building up a composition. Other useful lessons are those in colour values arising out of the solids. From these the children will come to realize the variety of pattern that can be achieved within narrow limitations. Taken altogether, the study of the cube and sphere can thus be seen to fulfil an excellent purpose. To summarize, it gives a child a basic knowledge of forms and composition and can be of great value when used in conjunction with the rhythmic method. (See pages 76-77).

*V. Spacing.* Although this can hardly be considered a kind of drawing, it is an essential factor in all forms of art and, in drawing, is as important as any other part of the subject. The term includes the designing of the spaces unused, or the relation of the drawing to the boundaries of the paper. Nothing should be put down on the paper that is not in relation to the sides of the paper and to the spaces left by other lines or forms. Even in modelling and stone-carving the law applies with equal force.

Lettering is of great assistance in realizing the beauty of well-designed spacing. It is a pity that this form of drawing is so little regarded in most schools to-day. If the subject were taught as early as possible, side by side with script writing, good lettering and spacing would receive the general appreciation that is so well merited.



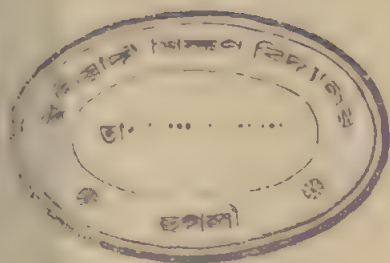


*Drawings from Life: Jack Green. Teacher: William Johnstone*

Leaving the more formal side of representational drawing, we will now give the subject a greater freedom and carry it to the wider field of art education.

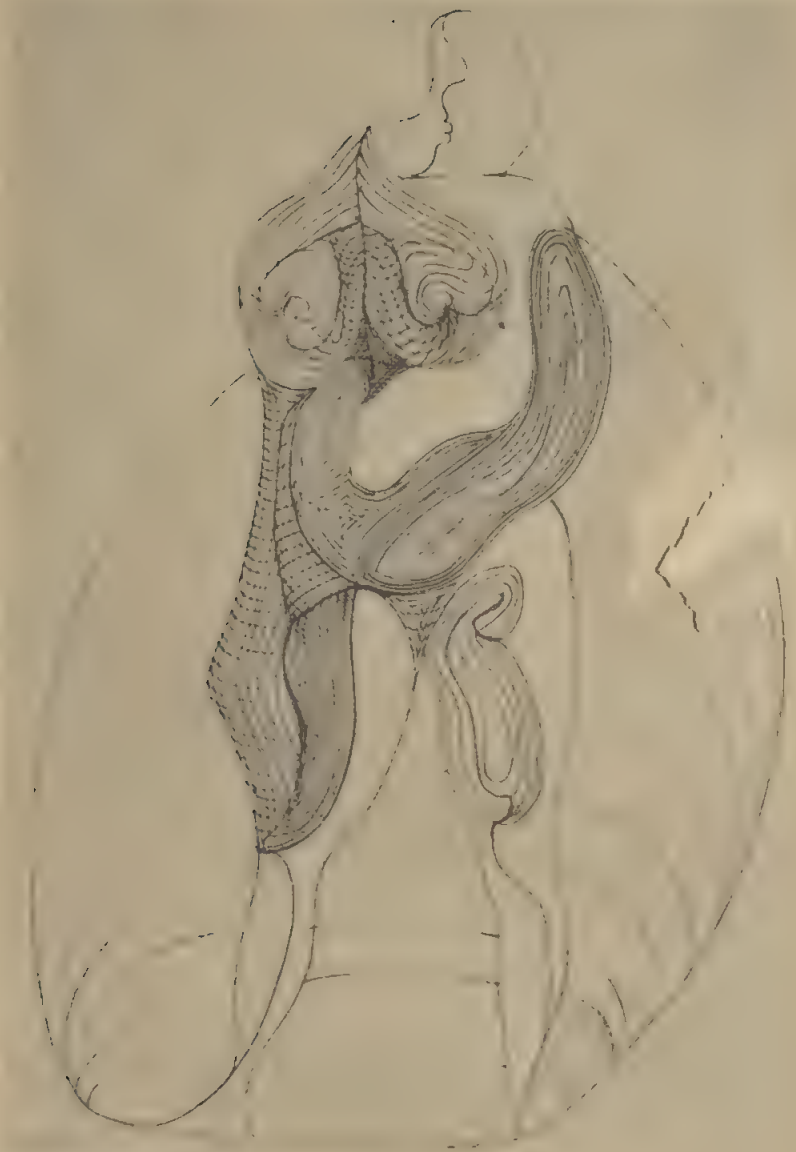


*Drawing from Life: Jack Green*



*Drawing from Life: Jack Green*





*Drawing from Life: Jack Green*



*Drawing from Life: Jack Green*

*Art Education.* To say that all people cannot be artists is no more true than to say that all cannot be authors; yet we still teach children reading, writing, spelling, and grammar. Much of the work in art, parallel to these branches of literature, should be done in junior and senior schools. Growing children want an education in which they feel that they are learning to participate directly in the world about them. As far as art is concerned, children do not lose interest in the subject itself, but the teaching becomes static and so they feel that the work they are doing has neither use nor purpose. Therefore, it is quite reasonable to recog-



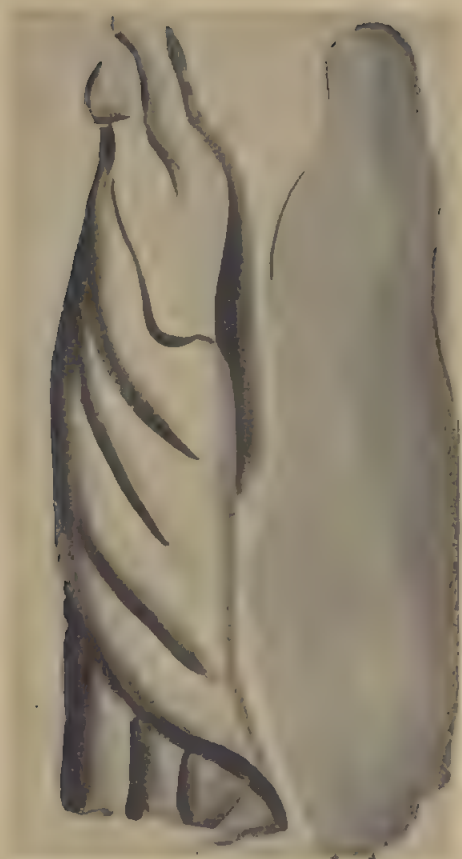
*Drawing from Life: Jack Green*

nize freely their interest in their contemporary environment, and hence to give them guidance in their desire to understand matters of vital importance. It is with this object in view that we will now consider our topic from a more significant aspect.

*I. Structure and Form.* In a thorough art training, drawing, painting, sculpture, and design would all be developed together; all have the same fundamental quality and all are built upon the one foundation. From the constructional aspect they may be compared with the formation of a modern building or the body of an animal. Every building must have its essential framework or structure: foundations to bear weight and stress, steel girders and walls to give form. So in animal life: bones are the structure, muscles the form. Structure thus becomes part of the design, part of the form, and so, to have a true appreciation of the whole, there should be an understanding of each feature. It is the same in art; each branch, painting, sculpture, architecture, engraving, etc., must have its framework, something to build upon, and just as bricks give the form in building, and muscles the form in the anatomy of living creatures, so does drawing in art.

Now the structure of drawing should be like the structure of a building. When the building is complete, the framework is invisible; as the student advances in drawing, the framework becomes subconscious. Form is expressed in so many ways and with so much variety that experience alone must be the student's guide. The work of the old masters contains many beautiful examples. Michelangelo, for instance, used tone to express rotundity in his drawings, and Rembrandt's work is not only full and strong in line but also expressive. I use "full" to indicate lack of timidity. The brush or pen is filled with colour or ink, as the case may be, and applied boldly. A drawing in pencil may also be full in the same sense of the word.

The work of the modern artist is by no means lacking in the varied expression of form. Some people, through want of development in themselves, often fail to see his form or forms, and so are prone to condemn modern work even when of a high quality. Perhaps, if we explore the implication of the term "form", it may help towards preventing a hasty or biased opinion.



*Composition: Mary Bonning*

A drawing of the human skeleton can be accurate, that is, easily recognizable by anyone. If the drawing had form too: the form and design of the bones, the construction and variety of the joints according to their adaptation to the muscles, it would be fine drawing; it would have excellent form and design, for the construction of the human being is one of the supreme creations. Now it is possible for one person to see the bones only and for another to see design in the unused spaces at the same time.

The next step is to consider the manner in which the muscles are placed on the bones, the construction of the muscles, and finally, the




flesh and skin which cover the bones and muscles. The sensitive draughtsman will draw this form with some knowledge of anatomy and will eventually "feel" the underlying construction quite unconsciously; in fact, he will forget all about it. He will see a different kind of form, and if he is a searching draughtsman, will discover new qualities and new kinds of form.

Illustrations show the difference and variety of design and form that may be achieved by a sensitive and progressive vision. By simplification, new forms will emerge from within the human figure and also from without. These forms may be considered to be representative rather than representational; but they will be expressive of form in a true sense. They represent a process of thought or method of thinking and feeling, and hence drawings of this character rightly belong to the class of representational drawings of major quality indicated in the beginning of the chapter. Such work is quite distinct from the imitation of nature, or minor representation, for whereas the former, through experience and feeling, is the true reality, the latter merely represents an escape from reality. The imaginative and abstract artist is thus much more realistic than the copyist; he deals with real, creative forms. An experience of both types of drawing may be gained by comparing the work of William Blake with that of Alma-Tadema.

William Blake, on the one hand, was a true realist, believing in experience, in the constant change in fresh creative life around him, and that all things were living and creating. Alma-Tadema, on the other hand, attempted to paint imitations of marble and belonged definitely to the imitative group of artists.

Blake's form came from without the living thing, from within the living thing itself and from within William Blake. It represented the true reality or the reality of his experience. He drew from all sources; he perceived with all senses; he was as complete in himself as is a composition in paint or in music. At the same time, Blake's amazing imaginative work was not the outcome of an unbalanced mind; he was unquestionably a real man with a true unrestricted experience.

*II. Modern Art.* To-day, the "surrealists" consider themselves greater realists than the "abstract" or "constructionist" artist, claiming fellow-



ship with Blake, Uccello, Peter Breughel and Bosch as expressing the true reality. Their claim is true in part, but only in part, as we shall now see.

One group of artists, though "non-representational" superficially, really belong to the major representationalists, their forms being merely inverted or isolated. By a process of rejection they isolate one form, in the human being, for example, to the exclusion of all others, so that it becomes no longer a dynamic or creative thing. This is certainly a process, but it becomes eventually a technique, and in due course results in a complete negation.

The surrealists foresaw this and flew to the opposite extreme, influenced by *outside events*. They combined a political philosophy of communism—what was called the "popular front"—with the psychology of Freud and presented their paintings as expressions of the subconscious, and therefore of the true reality. This again is but partial truth. The surrealists reduce their art to *propaganda*. They do not recognize technique as having anything to do with art, and, as a protest, sew buttons or paste string on canvas. Their aim is to destroy existing or habitual standards as being bourgeois in character, and hence their revolt is partly anti-social, partly anti-art. In their attempts at reform, a lop-sided development has taken place, the accentuation of one or two



*Composition of Solids: A. Lucas*

points having been substituted for an all-embracing outlook. The process thus becomes short-lived through lack of a fuller and wider understanding, a position that must arise when the expression is based upon **events rather than upon true experience.**

Blake's work, which the surrealists claim is akin to theirs, was not the product of an event but was the result of a full masculine life and experience, having been drawn from the real and the unreal, the conscious and the unconscious, the imagination and the vision, thus combining the physical, mental and emotional. The surrealists reduced art to politics; it would have been better if they could have elevated **politics to art.**

The surrealists have made emotional interest their gospel as against the abstract form of the constructionists. Each is only a part of the whole and cannot last in its present state. Adherence to a movement is always inclined to atrophy personal powers and usually results in a negation and a too great swerving in the opposite direction. An artist with a



*Portrait from Life: Pupil: age 11  
years.*

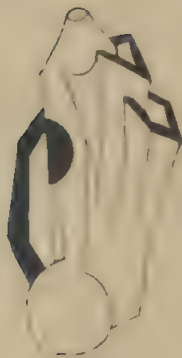
*Teacher: P. Norman Dawson*

definite personality can belong only to himself and must be independent, drawing from his own intuitions and emotions. Mass movements and mass feelings are only seeking the lowest common denominator.

The true and permanent masterpieces of art will not come from any narrow group or coterie. The true artist is not of the herd. By his own achievement and experience he represents the highest state of development his race has attained.

## CHAPTER IV

### NEW METHODS



IN drawing and painting, as in flying or playing golf, success depends on the training of the eye, the training of the hand, and the training of the whole body to make the hand do what the eye tells it to. Such trained and co-ordinated hands and eyes are necessary in any skill from mountain climbing to dish washing. It can come only from a well-developed plastic sense. Or should one say, perhaps, that it is the plastic sense itself?

The sense of any medium as plastic and capable of being controlled by the creative impulse can be transferred with more or less ease to other media. The ability to drive a car makes the process of learning to fly comparatively easy. The ability to saw a board straight makes it easier to learn how to steer a boat. And so on. Of course training in any skill is most useful in other skills which are most like it. But a peculiarity of good art training is that it is probably the most easily transferred of all possible kinds of skill, and its usefulness extends probably further than training in any other skill. That is one reason why those artists, admittedly few, who feel their art medium as plastic, contradict the common slander about them by making successes of themselves when circumstances turn their attention to other fields of activity than art, and why men who are successful in other fields of activity are so continuously interested in art. This chapter suggests a few exercises intended to train eye and hand and to develop the plastic sense. It is a contribution to the revitalization of both art and industry.

The exercises for the hand are to be performed on large sheets of white paper (half Imperial sheets—a very inexpensive kind will do) with a No. 10 sable brush and Indian ink. Rubber erasers and pencils should not exist for the student performing these exercises. It is most important that the exercises be performed on large paper, each drawing,



except in Exercise 1, filling one sheet. Use the whole arm, drawing or painting with full, confident strokes.



*Ex. 1*

*Exercise 1.*

Compare these proportions. Are any of them more pleasing to your eye than others? Reproduce them with brush and ink on large paper. Draw with the full arm in strong sweeping strokes.

In painting, as in tennis, not merely the hand and arm but the whole body should come into play if the stroke is to have the desired results. Therefore do not stop a stroke even though the brush begins to run dry, any more than in football one would interrupt the "follow through" simply because the ball goes wide of the mark.

Experiment with other proportions, limiting yourself at first to divisions of the line into two or three sectors, but progressing to six or more sectors. Note any experiments which particularly satisfy you. Can you say why it is that you prefer one proportion to another?

Determine by experiment whether the proportions which satisfy you upon horizontal lines give you a similar sense of satisfaction when they are upon vertical lines.

Three sectors of unequal length may be arranged from left to right in six different ways. Does the order in which you arrange them have any effect upon the satisfactoriness of the proportions of the whole line? Is there any difference in this respect between vertical and horizontal lines?

**Your eye and hand are in training.**

*Exercise 2.*

The vertical and horizontal line in combination produce the symmetrical or asymmetrical figure. Compare the relative effects upon you, the varying degrees of satisfactoriness, of rectangles of various shapes and proportions, thinking of them simply as abstract geometrical shapes. Repeat the examination, thinking of them as boxes used for various purposes, buildings suitable for various climates, the inner walls of rooms, corridors, etc., the ground plans of houses, aerodromes, and



Ex. 2

so on. Note how a rectangular shape which may be satisfactory as a simple geometrical abstraction may become quite displeasing when viewed as a building, a window, a brick, or a garden. Attempt with your brush to produce regular or irregular right-angled areas which are satisfactory to the eye. Determine, as far as you are able definitely and with certainty to do so, the relative satisfactoriness of your attempts—that is, arrange them in the order of increasing or decreasing pleasantness to your eye.



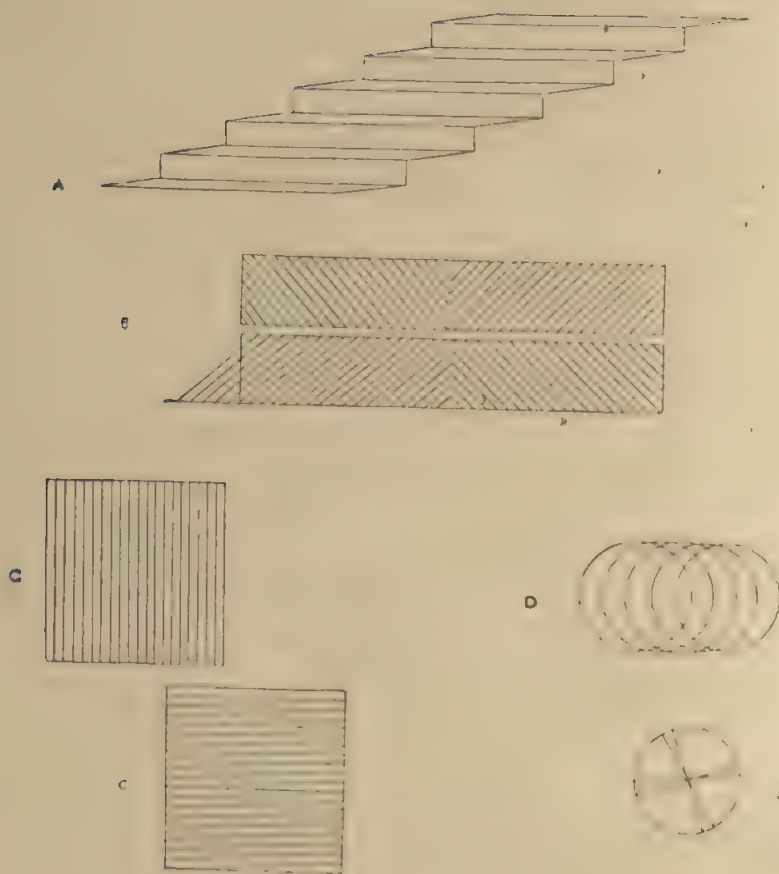
Ex. 3

### Exercise 3.

The rectangle defines a plane surface. Vertical and horizontal plane surfaces in the shape of rectangles produce solids in the shape of cubes, etc. Considering these, as with the rectangles of the preceding exercise, first as abstract geometrical shapes, and then as the shapes of objects of everyday use, compare their relative satisfactoriness. Note also whether a shape in two dimensions, as the rectangle, for example, has the same or a different effect when it is projected into the third dimension, as when a square is made into a cube. Repeat the exercises suggested in the preceding exercise, working now with rectangular solids.

### Exercise 4.

Our everyday experience has taught us that the houses in a street are not in fact any nearer to each other at the horizon than they are where we stand, even though our eyes tell us that they meet. And



Ex. 4

though at night our eyes tell us that a bear or a man is crouching over there by the window, we know by the frequent experiment of turning on the light that it is only the cushion on the arm-chair or something equally prosaic. Such experiences as these have given us a great number of habitual interpretations of what our eyes see, and to a certain extent these visual habits get in our way in our attempts to train our eyes and hands to work in plastic media. The chief reason we have difficulty in

drawing the converging sides of a long straight street so that it "looks like" the street is just that the habit of seeing them as really not converging at all has made it difficult to "see" what our eyes present to us. Such visual habits are of course an invaluable aid to us in our daily life, but there is no reason why we should not be able to discard them when they are unnecessary or a hindrance to us.

Both the engineer and the artist train their eyes to interpret what they see in several or many ways at will. They learn to "see" things, as it were, from several mental points of view, only one of which would be appropriate to a particular kind of activity in relation to it. It is possible, for example, to "see" a kerb across the street as a step up or a step down, but if we are actually crossing the street only one of these ways of seeing the kerb is appropriate to the action of crossing the street. If, again, we are frightened of crouching bears in the dark, and if, furthermore, we dislike being frightened, one particular kind of activity is appropriate to the situation: namely, any activity such as turning on the light which will assist us to interpret our visual impressions as a chair rather than as a bear. Suppose, however, that our actually false interpretation of the chair shows us a mountain. Is there any reason, since we are lying in bed rather than walking along a road, why we should not see a mountain until we fall asleep? In fact, is it not possible that sometimes the ability to see a chair, or a mountain, or a bear at will might be a very useful ability? Provided, of course, we always know which of these interpretations is appropriate to any particular course of action should the necessity for action arise. Certainly if we had that ability we should not be so easily duped by mirages and magicians, for the ability can only come from the training of the eye. That ability of the skilled eye, in fact, accounts partly for the inventor's inventiveness and the artist's artistry. The eye can be trained in this way with comparative ease.

For example, the trained eye sees the flight of steps in page 82 (A) in two ways: as from above, seeing the front and upper faces of the steps; or as from below, seeing the back and under faces. With some practice one can see them from either point of view at will. When this is possible, the eye has been trained in respect of this particular exercise. If your eyes reach this point of sophistication, see if they can be trained a further degree: see the steps alternately from above and below in

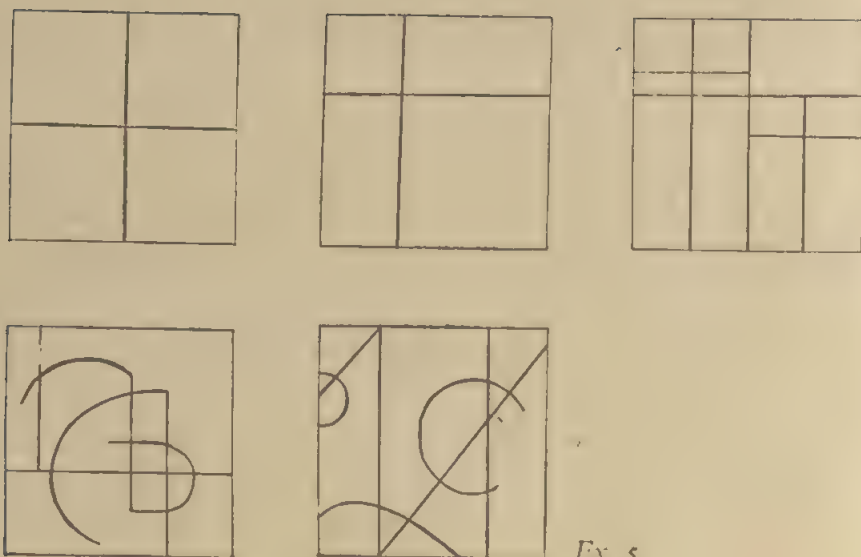


FIG. 5

rapid succession until the two views merge into a flat non-perspective design on paper, the representation of stairs becoming, for a brief period, a representation of nothing at all.

The herring-bone pattern of the two bars in page 82 (B) bends the lower one down and the upper one up, though the bars are straight and parallel. By concentrating the attention upon the space between the bars they may be seen as perfectly parallel. As in the preceding exercise, try to train the eye to see the bars as bent or straight at will. In page 82 (C) the two one-inch squares are, in the left-hand one heightened, and in the right-hand one widened, by the lines drawn in them. By concentrating on the top and left edges of each, or the bottom and right edges, they may be seen as perfect squares. Again, practise seeing them as squares or oblongs at will, and note the similar effects upon the circles in page 82 (D). In page 82 (E) see alternately the large and small areas as solid. The immediate object of these exercises, other than their general contribution to the training of the eye, will appear in the following exercises. Those interested in the optical illusion exercises will find many more of them in text-books of psychology.



### Exercise 5.

Observe the relative effect of the square broken into four or more rectangles in varying proportions. Limiting yourself to straight lines, break squares into rectangular areas so that each rectangle so produced is itself a not unpleasant shape, and so that the collection, the original square as a whole when so divided, pleases you. Produce at least fifteen



Ex. 6

variations, progressing from squares broken by only two straight lines, whether intersecting or not, to squares broken by many straight lines. Experiment similarly with vertical and horizontal oblongs.

Remember to draw with the full arm in broad sweeping strokes. If at first your drawing is not "accurate" do not allow yourself to be dismayed. Try again a few times and then go on to the next experiment. Control of the brush and the arm will develop with practice.

Observe now some of your divided rectangles. What is the effect upon your judgement of seeing the areas within the rectangles as blocks of stone or wood?

In the last square of Ex. 5 note the effect of the introduction of the curved line. In looking at these curved lines take special pains to see not only the shapes *inside* the curves, but also the shapes *outside*. Here the training of the preceding exercise should be of assistance. Produce ten to twenty squares divided with both straight and curved lines, and a similar number with curved lines alone. Progress rather slowly from the use of, say, one or two straight lines and one curved line, to the use of a number of each. Choose a few of your experiments which particularly please you and arrange them in the order of their satisfactoriness. Very possibly you may find several of equal satisfactoriness: do



Ex. 7

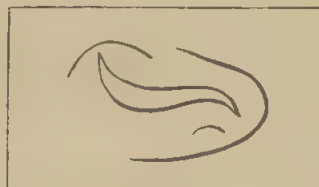
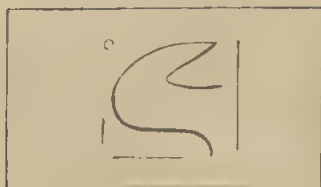
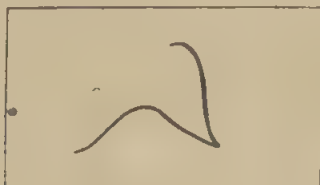
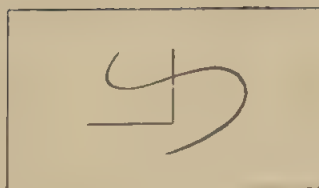
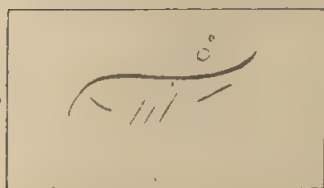
not attempt to see a difference in this respect where your instinct or your eye tells you there is none. Note that a successfully composed square or oblong is successful, that is, pleasing to the eye, partly because lines are crossed by others at points dividing both the crossed line and the crossing line into proportions that are themselves pleasing. But only partly. In such designs as this the sense of satisfactoriness comes as much from the whole design as from the parts—perhaps more.

#### *Exercise 6.*

The straight line, the plain curve, the double curve: the elements of line. All areas are defined by these elements used in various combinations. But while the chief effect to be derived from lines comes from the shapes of the areas they enclose, an important contribution may be made to that effect by the quality of the line itself, a fact the student has probably already discovered in carrying out previous exercises. Experiment now with the brush, comparing lines drawn with the flat and with the edge of the brush and with lines produced by turning the brush from edge to flat as the line is drawn. Try a line with the brush half dry in contrast with one drawn with a full brush. Try various degrees of watered ink. Compare a straight firm line with various sorts of jagged and wavy lines. In the following exercises use these variations to support the composition. Compare Ex. 6 with Ex. 7.

#### *Exercise 7.*

Note in these vase outlines the varying effects of a number of pairs of symmetrical curved lines. Produce a variety of vase shapes, attempting by repetition (not by drawing over the old drawing) to perfect any that please you. It is believed that the vase shapes produced by the great cultures of the past have exhausted the possibilities of pleasing shapes.



*Ex. 8*

That statement is a challenge you might accept. Remember, however, that you are not living in ancient Greece, Egypt, or Maya. Do you observe any relationship between the proportions of your most successfully divided rectangles and your more successful vase shapes?

***Exercise 8.***

Carry on the exercise on the modulation of line quality in this exercise on groups of curved and straight lines. The possibilities of invention here are almost infinite. An examination of Chinese and Persian scripts may suggest directions for exploration. If it is found that significance is



*Ex. 9*

added to the exercise by using the lines to divide rectangles into smaller areas, this exercise can be made a repetition and extension of **Exercise 5.**

***Exercise 9.***

Experiment with symmetrical curved shapes, other than vase shapes, working less for accurate symmetry than for shapes which satisfy you. Select several shapes which please you, and with showcard or water-colour draw them in solid primary colours—red, blue, etc.—as a pleasantly arranged group. In choosing the grouping do not forget that you are breaking a rectangular area—your sheet of paper—into areas, some coloured, some white. Do not outline the shapes and then fill them in; rather, paint them solid from the beginning. Use a No. 10 sable brush as heretofore. If you use the brush you have been using for ink drawing, be sure to wash it out thoroughly with water and dry it **before and after using it for colour.**

***Exercise 10.***

One's ingenuity can produce an infinite variety of asymmetrical curved shapes. Produce twenty-five or more such shapes, resorting as little as possible to the straight line. Use ink for these experimental exercises. One of the shapes illustrated on p. 89 has been divided into a group of contiguous asymmetrical curved shapes. Choose one of your more successful and satisfactory shapes and divide it into a number of



Ex. 10

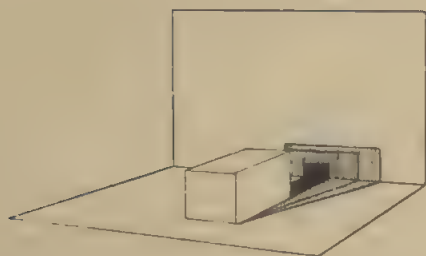
asymmetrical curved shapes. Divide the same shape in six different ways, noting which is the most successful as judged by your eye. Then, using bright colours, as in the preceding exercise, paint the whole shape, using a different colour for each of the smaller areas. Paint directly—do not outline first. Showcard colour is less likely to “run” than water-colour. If the experiment should prove successful, the student may wish, after further exercise in executing it with showcard colours, to produce it on a large sheet of wall-board, using oil pigments.

### *Exercise II. Modelling the Surface.*

Place a white sphere or cube (a shoe-box, chalk-box, or any white box about that size will do) on a large sheet of white paper with a white paper background in a strong, nearly horizontal light, preferably day-light. With a pen trace the outline of the shadow thrown by the box on the white paper of both foreground and background.

Within the shaded area of both foreground and background you





*Ex. 11, 12*

will, upon careful examination, discover lighter and darker areas. Trace these out with pen lines dividing the lighter and darker areas. Discover and outline in this way at least three distinct degrees of grey. If you are working in artificial light it may be possible to discover only two distinctly indicated degrees of greyness. Can you now find grey areas *outside* the shadow areas you originally traced? If you can, your eye has already begun to be trained to distinguish fine degrees of difference between shades of grey.

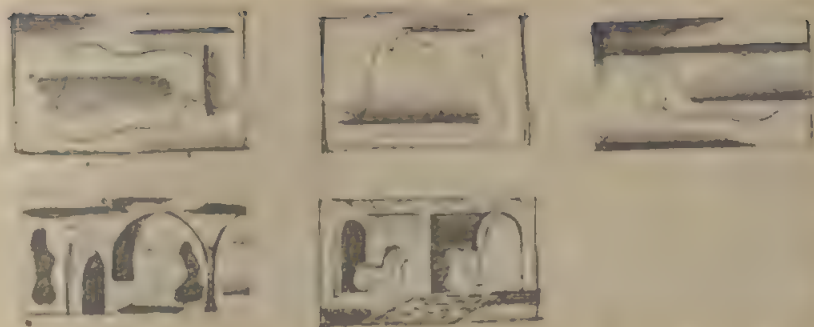
To indicate the exact position of the box, trace a line around its base upon the paper on which it stands, and then remove the box. Examine the shape left upon the paper: the rectangle of the box's base and the outlined shadow areas. Would it be possible by emphasizing certain of the lines to produce out of the complex a collocation of areas which would be satisfying to the eye? If you see any possibilities, try them out with brush and ink.

*Exercise 12.*

By replacing the box and then removing it, fill the outlines within the whole shadow area with ink which, by watering down, you have differentiated into the corresponding three degrees of greyness. Experiment with watering the ink until you get shades which, when dry, reproduce as well as possible the three degrees of greyness of the shadow. Reproduction of the exact shades is, however, less important than the production of three shades different from each other in the same degree as the three shades of the actual shadow are different from each other.

*Exercise 13.*

Fill a large sheet of paper with vertical or horizontal bars of dark,



*Ex. 13*

medium, and light grey and white. Example: the top and bottom, or left and right, edges may be dark grey; adjacent to them a bar of medium, then one of light, grey. Beyond this leave a bar of the white of the paper, and follow this with light, then medium, and finally the dark of the opposite edge. Or the edges may be white and the centre dark. Or the whole scale from dark to light or light to dark may be run several times from edge to edge of the paper. Try several such scales. Choose one or several which please you and superimpose upon it an abstract design of straight and curved lines, drawn with the brush and intense black ink, such as have been done for Exercise 5. The design should, of course, bear some relation to the grey movement of the ground. Try variations of the grey movement. For example, the grey bars may run diagonally or be curved, double curved, or even form one or several closed curved figures. In the last of these a dark or light area is a centre from which degrees of greyiness radiate outward in bands. A danger to be avoided is the simple imitation of the illustrations. After ten or twenty preliminary exercises, go on to new designs, or perfect old ones by repeating them, introducing now the variations which are possible by variation of the quality of the line.

*Exercise 14. Colour.*

Place a transparent clear primary blue vase (or one of any other primary colour) upon a sheet of white paper with white paper background, as the box was placed in Ex. 11. As in that exercise, the light



Ex. 14

should be natural daylight, preferably strong sunlight, and should strike the vase rather more horizontally than vertically. In the shadow thrown by the vase distinguish three shades of colour and trace their outlines with the pen on foreground and background. You will notice in the shadows other colours than blue; name them. Outline the base of the vase to mark its position. Note the design possibilities of your tracings when the vase is removed. With oil pigments fill in the traced shadow areas with the appropriate colours and the appropriate relationship of light to dark. The gradation you have produced is one of *light to dark*, or vice-versa, in *colour* instead of, as in Exercise 12, in *grey*. Note similar variations of light and colour in the vase itself. Draw the vase in outline, using ink, and draw lines dividing the colour areas in the vase. Paint the vase, without drawing it previously, recording carefully all colours and their gradations from light to dark.

Repeat this exercise with vases of as many simple primary colours as are available. For the purpose of this exercise avoid vases whose **colour is secondary or mixed**.

Then repeat it again using a white vase against a white background. Paint the shadow areas as colour instead of grey. Do not use black. This will train your eye to see the colour in white.

#### Exercise 15.

Colours may vary not simply from light to dark, but from "warm" to "cold", and from "dull" to "intense". In Exercise 18 *a* and 18 *b*, identical blue vases should be placed against backgrounds of differing



Ex. 15 (a)



Ex. 15 (b)

colour. In Exercise 15 (a) a background of colder but otherwise similar blue will make the blue vase appear warmer, while in Exercise (15b) a brilliant scarlet background will make the same blue vase appear decidedly colder. Colours are not simply warm, cool, or cold, but the degree of "warmth" is determined by the colours about; it is not sufficient, that is to say, to see that blue is in general colder than red: one must realize further that degrees of warmth can be produced within each colour. It is possible to produce a relatively warm blue and a relatively cold red. As Gainsborough set out to show in his "Blue Boy", a cold colour may appear cold against a warm background, but may appear relatively warm against a background colder than itself.

In general, however, the scale from warm to cold has a primary red at the warm end and a primary blue at the cold end, and these two primary colours are mixed on the palette with any colour to warm or cool the resulting line.

On a white background and foreground place a purplish-red transparent vase beside a clear orange one in strong horizontal sunlight. With brush and ink draw the vases in outline on large paper, and, with the brush, outline the colour areas of the shadows thrown by the vases, which should be so arranged that their shadows partly overlap. In these shadow areas write brief descriptive names of the colours there. From the same model paint the vases and their shadow areas. Do not outline first, but paint directly from the palette. Paint what you see, but see before painting, then paint quickly. Compare your results with the model, and repeat the exercise several times until you no longer seem

to be improving rapidly. Compare your last result with your sketch in which you wrote the names of the colours for each area. Has your colour perception improved since the sketch was made?

Lightness, warmth, and intensity are the "dimensions" of colour. In grey these three dimensions are all one—that is, if you see grey as completely colourless. Actually for the trained eye even the greyest shadows are filled with colour, and in a painter like Van Gogh the colour-qualities of shadows are almost overemphasized. But how far do these three elementary "dimensions" limit the artist? This exercise will show us that instead of limiting the painter, these dimensions merely define the infinite range of the possible modulations of colour, the infinite variety of colour qualities.

light	blue	dark
warm	blue	cold
dull	blue	intense
light and warm	blue	dark and cold
dull and warm	blue	intense and cold
dull and dark	blue	light and intense
intense and warm	blue	dull and cold
light, warm and dull	blue	dark, cold and intense
light, cold and intense	blue	dark, warm and dull
warm, dark and intense	blue	cold, light and dull

The same scale may be run with every mixture of two or more primary colours. Conceive the subtlety of a gradation of a mixture of blue, red, and yellow from, say, light, warm and dull to dark, cold and intense. The range of the palette is almost infinite. Reproduce the scales of blue specified above. Produce similar sets of scales for red and for yellow, and then for one or two simple mixtures of two primary colours.

All the elements or dimensions of the medium of oil painting have now been placed before the student. To bring them together in a work of art is of necessity his task, not that of his teacher. The creative, constructive act cannot be taught. We can only give the student a push in the right direction, a kind of exercise which may develop a sense of plasticity of oil painting as a medium, and leave the rest to what is in the student of the creative impulse.



### *Synthesis.*

On a foreground and background of white paper place, in strong, nearly horizontal sunlight, a roll or cylinder of crimson paper, and one of cobalt blue with a roughly cubical package wrapped in cadmium yellow paper between them. Group them to your satisfaction.

With the group as model, paint the objects and their shadow areas, observing intensity, light (or tone), and warmth gradations.

Paint again, disregarding the distinction between the objects and their shadows, so that object and shadow appear as a flat design. *Emphasize* the intensity, tone and warmth qualities.

The canvas is now in a fully plastic state. Disregarding the model as a thing to be *represented* (as a camera might represent it)

## CREATE A PICTURE!





## CHAPTER V

### NEW METHODS AND MATERIALS

THE teacher in the school commands the forces of attack. It is his privilege and his prerogative to keep the minds of his students flexible and active, and the spontaneous combustion he stimulates is the measure of his success as an educator. For education, true to its original definition, is a bringing up, a drawing out, a development of the potentialities; and teaching and the qualities of teaching do not lie so much in the mass of knowledge of any particular subject—in the amount of information—as in the intent way it is presented. The manner is as vitally important as the matter, for it must be stimulating and activating. True teaching is concerned with the amount of interest evoked, the amount of curiosity and self-effort aroused, and not only with the mass of factual knowledge acquired. There must always be a demand on the student.

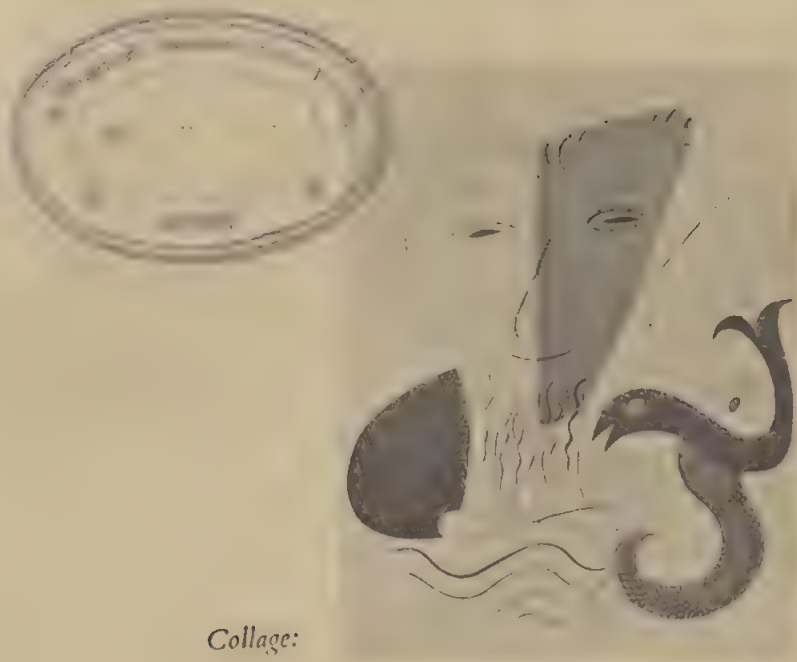
Teachers in all classes should attempt to co-ordinate new methods and materials. The tendency is, having a knowledge of certain aspects of design, to continue indefinitely along the same lines. That which was novel and new becomes habit, and with the practice of habit the awareness of the activities around us becomes obscured. In fact the tendency in all teaching, by the fact of its repetition, is to lose intensity and force. The teacher must be ever ready to respond to faint intuitions and feelings, and to bring those feelings as quickly as possible to some concrete form of statement.

The more colourful the demonstration, the more arresting the image, the more vivid the elucidation, the better the results which will be obtained. As in the teaching of young children, so in the teaching of senior children, the forms, directness and imagination animating the spirit of teaching will be reflected in the student. Walk round a school where various teachers are at work, more or less teaching the same

Collage:



Collage:





*Collage. Boy: age 11 years. Teacher: P. Norman Dawson*

subject, and at once the truth of this is demonstrated. The different standards of achievement by the same students in different classes with different masters is a mirror of the teacher's vitality and of his capacity to draw out the latent powers of his students. Art is life, and the more life, especially contemporary life and action, brought to bear on the pupils or students, the more interesting and stimulating the results. Some men are born teachers, and it may be said that some men are born artists, but the man who is an artist and a teacher at the same time is, from the educational point of view, the most valuable.

It is not a matter of age. Some of the old teachers with vital experience are more stimulating than the younger ones. On the other hand some of the more vigorous and enthusiastic young teachers have brought most valuable creative genius into the teaching profession. It is true to say that to-day the most imaginative and dynamic artists are undertaking part-time teaching, or teaching of some kind in our educational



*Collage*

institutions. In this way the teacher gets direct contact with the life in his student and the external world, and brings the two things to bear on his work. He brings the benefit of his experience in the external world to his students in the school: therefore the artist-teacher and student benefit mutually.

The method of teaching counterchange and interchange pattern and formalized pattern, while excellent as an elementary training, tends by repetition to become ineffective. Nevertheless, one should not underestimate its usefulness. What is required is a new way of saying it and a new way of doing it, even though the method may seem incongruous, and at times even ridiculous. The main thing is, as it were, rather to widen the view of the pupil or student than to narrow it down to a way of "how to do it", and it is better to struggle in the mirage of uncertainty, groping for ideas and forms, than to accept that which is ready-made. It is not always necessary to correct the student's work—





*Collage: Boy: age 11 years. Teacher: P. Norman Dawson*

in fact it is better to leave it uncorrected, because in the process of correction the first vision or idea becomes obscured in the mechanical shifting of lines and forms. One of the main things to stimulate is imagery. An example of imagery in poetry is provided by Blake's vision "Tiger, Tiger", where the image becomes your pattern and takes such concrete form in the mind that it can be expressed on paper.

After the elementary school teaching period, where the child has expressed in the most imaginative way its emotions, there follows the difficult period between the elementary and the senior stage. It is at this stage that the teacher will have his greatest difficulty, because the standard of technical achievement of the child will no longer suffice for the senior student's outlook. Now the student is looking forward into the land ahead, and leaving as rapidly as possible childish thoughts and emotions. His technique fails, and he becomes discontented with his artistic efforts, and too often abandons all form of artistic expression. At this stage he has not sufficient technique or, as one might say, aca-



*Collage: Boy: age 11 years*

demic power to carry the more mature thoughts, patterns, images into concrete expression. He needs some help to bridge that gulf between what we may say is the world of the child and that of the adolescent, and the problem for the teacher is how best can this be done.

One method which will help the student at this stage is the method of collage, that is the cutting out of shapes of various coloured papers and pasting them together.

The method of collage is simple and effective. By cutting out shapes without any resemblance to forms in nature or art a new experience is given to the eye in looking at the particular pattern. When those patterns are placed on paper they may be moved about by the hand until they resolve themselves into a composition that is pleasing. This may be termed abstract or non-representational art that is concerned only with pattern. It is related to life because all lives have pattern, and each individual has his own particular style of pattern. In fact it is the variety of the texture of our lives that makes life so interesting and varied. These shapes, by their elimination of representational form and detail, and by placing complete emphasis on the shape, allow the intuition of the student or pupil to assert itself, and generate or stimulate his critical activity. It is the critical activity that is so necessary and which requires



*Monoprinting  
Teacher: Mrs. Richards*



*Monoprinting  
Teacher:  
Mrs. Richards*



*Monoprinting*

constant stimulation. As in life we gradually eliminate that which means less to us, and cling to that which is essential, so by this method we get what is essential in pattern and what is unsatisfactory in pattern; but as we have the shapes free they may be moved about, and the experience of finding satisfaction is in process; in other words the critical faculty is very active. In the collage method the material need not be always simply coloured papers. Newspaper, magazines, wallpaper, pieces of linoleum—in fact any materials, no matter how opposed in character and texture, may be made to unify; that is, may be brought together, and such diverse data broaden the field and intensify the effort, eliminating at the same time the dreary academic method whereby the student tries to draw objects when he has not sufficient ability to do so, **without any sense of satisfaction.**

Montage, which by its name means “to mount on”, is very similar to collage, except that solids may be used, and articles and objects in **the round are pasted on.**

In Photomontage a tremendous field may be covered by using photographs drawn from subjects out of various periods in history, modern and ancient, comic and serious. The problem for the student working in this field is to make a beginning by selecting motifs. Examples of



*Design:  
Sister M. M. Kelly.  
Teacher: Mrs. Richards*

motifs might be a photograph of a Greek head of the archaic period, a modern photograph of a man playing tennis or cricket, or cowboys lassoing a freight train or an aeroplane. From a Victorian journal a photograph might be cut out of a carriage and pair and alongside might be placed part of a picture of a girl in a bathing costume with a parasol. A beast might be cut out of a Celtic interlacing, or a photograph might be cut out of a man driving a motor-car, or a lion wandering in the jungle. The head of a king might mean simply the head of a man cut out of a photograph and pasted on. Another method by which the problem of motif might be approached, would be by giving out lists of emotional or psychological experiences; again one might use the word "sleep" with certain motifs—indeed an infinite variety of applications will suggest itself to the teacher. By cutting out photographs which might seem to go together, or contrariwise opposing pictures that seem to have no common denominator. The problem or exercise presented is to bring this collection of incongruous data together in one satisfying unity. The photographs should be pasted up in a composition. Photomontage is the method by which imagination is liberated, the painting from the montage is the student's personal version of the chain of thought suggested by it.

Having made the photomontage, the student should then proceed to make a painting of it. He has the data, or facts, available, because



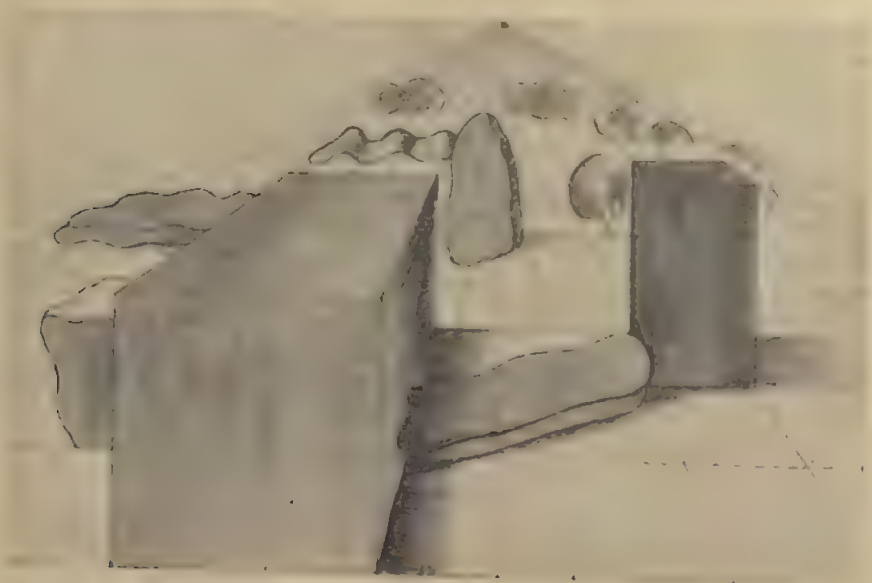


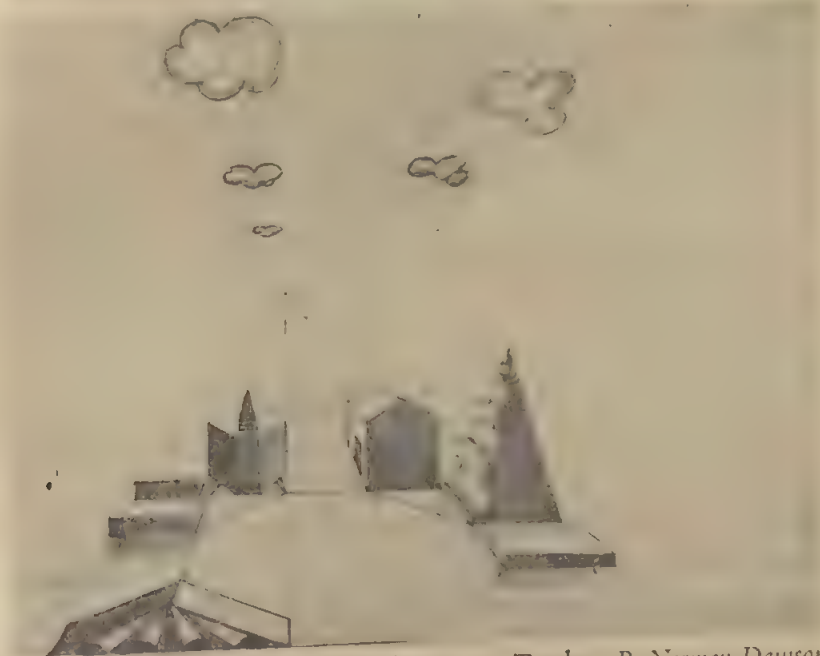
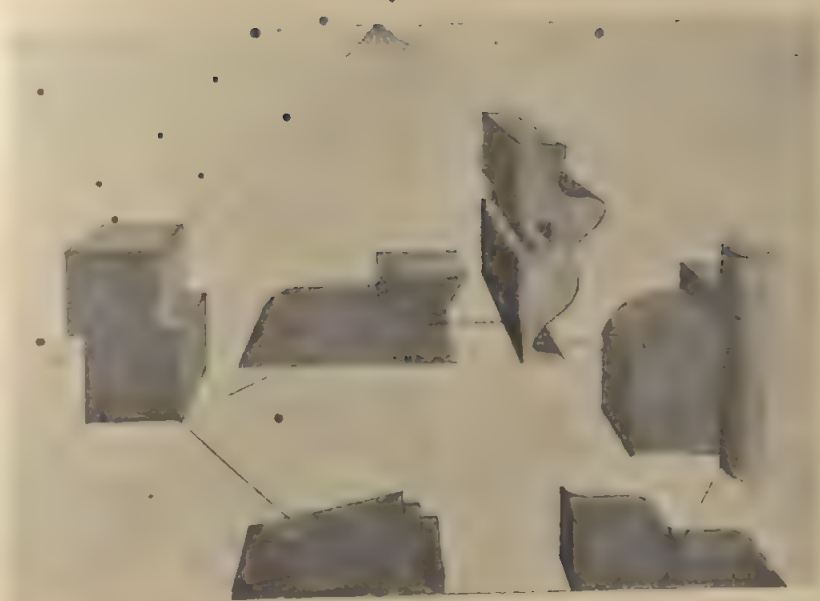
*Monoprinting. Teacher: Mrs. Richards*

the camera has supplied him with what would have taken the artist in other generations weeks or months or years to have drawn. By this process he has overcome the difficulty of making the early drawings, because all the material is supplied. He has overcome that intermediary



*Original Solid in Space. Teacher: P. Norman Dawson*





Original Solid in Space. Teacher: P. Norman Dawson

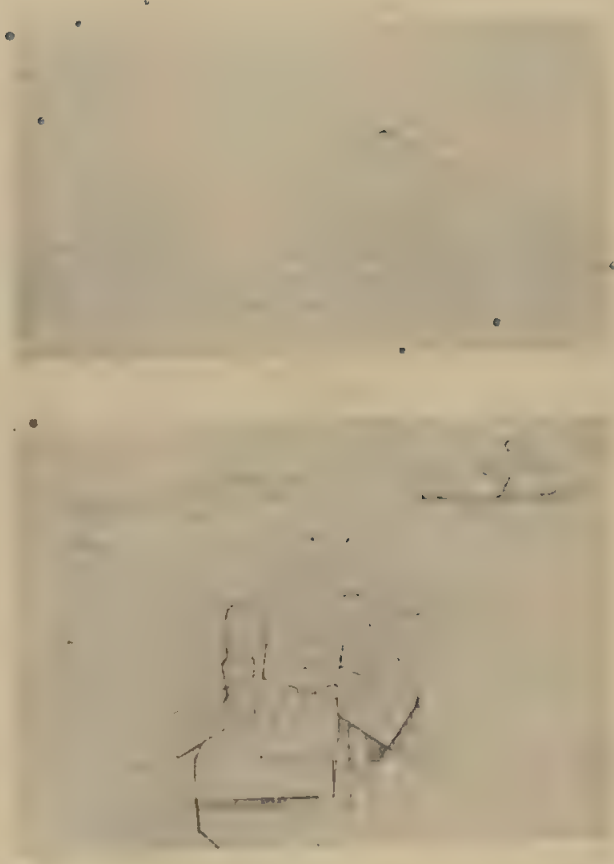


*Original Solids in Space*

difficulty of technical achievement in drawing, and his work when finished becomes acceptable.

The most interesting examples of photomontage in this country may be seen in the work of the pupils of Mr. P. Norman Dawson. The theme may take on a classical aspect, the aspect of character, the aspect of contemporary life as indicated by the use of motor-cars alongside photographs of the jungle and temples in Greece and Egypt, and the selling of oranges and bananas in a back street.

Art, like philosophy and religion, seeks the reconciliation of the apparently irreconcilable, and so it must not be thought that the method



*Original Solids in  
Space.*

*Teacher:*

*P. Norman Dawson*

of photomontage is easy. It makes big demands both on the teacher and the student, requiring the exercise of imagination, ingenuity and an alert critical faculty. The teacher should give out some motifs and some photographs and ask his students or pupils, as homework, to bring him motifs and photographs of their own. The teacher should then demonstrate the method of photomontage—his motifs and montage in relation to his painting of them, and ask the student to make better ones, to work at home and bring them back to school. In all kinds of teaching, any stimulating method depends on shock or surprise—the very fact that a student has never seen photographs pasted on upside-





*Antique Studies in Space. Teacher. P. Notman Easton.*





Painting: Boy: age 11 years. Teacher: P. Norman Dawson



*Painting: Pupil: age 12 years.*



*Pupil: age 13 years. Teacher: P. Norman Dawson*

down and painted over with water-colours, jungles mixed up with motor-cars, and the whole reduced to a kind of heterogeneous mass of recognizable and unrecognizable objects and things, and then brought again into unity is itself galvanizing. Classical art is that art which is admired by all, including the man who says he does not know anything about art, but knows what he likes. To the progressive artist the new art is that which has been drawn out of that which has been explored, and also from that which is unknown, and it is by the unknown and the strange and the new that classical art is reinforced and given a new life. The use of string, coloured paper, board, chocolate-box lids, reels, spindles, tape, wallpaper, pieces of cotton, cork, all helps to stimulate the imagination and to clear away redundant repetition and lead to the path of new experience.

At times to relieve the strain of the effort to imitate nature, or to copy from an object, and to avoid the tedium which is destructive of



*Painting: Boy: age 12 years*

interest when the student wearies of his effort, a form of expression called Monoprinting might be introduced. This is done on a sheet of plain glass covered with a light coating of common printers' ink. Over this are placed some pieces of string or bits of sponge. White or coloured paper is laid on top and rubbed over gently, so that a print is taken in much the same way as a transfer. The result again is stimulating, and in some cases an amazing effect may be gained. This is not drawing, nor is it painting, but the effect is stimulating and satisfies the æsthetic intuitive sensibilities in a way that hours and hours of labour would fail to accomplish. It is nature working for the artist.

On the glass, covered with ink, a result may be attained by simply drawing with a pencil and taking the print, or in the case of finger painting ordinary water-colours may be used mixed with gum or





Painting: Pupil: age 12 years. Teacher: P. Norman Dawson



Teacher: P. Norman Dawson



*Painting: Pupil: age 15 years: Camberwell School of Arts and Crafts. Teacher: P. Norman Dawson*

paste and drawn directly with the finger, eliminating pencils, brushes, etc. In this there is a direct "feeling" of the finger touching the material and a consequent directness and freedom to the creative impulse.

*Modern Methods of Teaching Perspective, i.e., Space Consciousness.*

With the early Italian primitives, no attempt was made to place objects, figures, in perspective; all painting was flat. This was because of the relationship with architecture, which insisted that paintings should not disturb the flat surface of the walls. Therefore all forms of distance, while they might give the illusion of perspective, were treated on a flat surface. The same illusion of perspective is given in the Chinese theatre at the present time. If an actor on the Chinese stage is supposed to be



*Painting: Pupil: age 15 years: Camberwell School of Arts and Crafts*

going up some steps, he merely uses his legs as if he were doing so. Scenery is not used, so the steps are not shown. You are supposed to imagine that the steps are there. With the introduction of easel pictures to be hung on the walls came the introduction of the science of perspective, that is the placing of objects at a distance receding from the eye in the correct optical positions. Perspective with its problems of distance added a new form, entirely intellectual, by the experience. Distance might be expressed in the painting. The use of the mind in the form of an intellectual conception in art resulted in trees, hills, fields, palaces receding, as parallel lines recede from the eye, appear to reach a vanishing-point. By a process of repetition and elimination emotional feeling was gradually subjected to a tyranny of geometry till only the



*Painting: Pupil: age 12 years. Teacher: P. Norman Dawson*



*Painting: Pupil: age 12 years.*





*Illustration. Teacher: J. D. Shepherd*

scientific forms of perspective were left. In recent times the teaching of perspective as a science had grown so tedious and so dull that often it was only with difficulty that students could be induced to make the effort to master it. Its intellectual complications disturbed the student, who wished to express himself. To-day it is largely abandoned except



*Painting: Pupil: age 13 years. Teacher: P. Norman Dawson*

for the purposes of preparing students to pass the Board of Education's examinations for art teachers. This complete breakdown of the scientific domination gave full play to the emotional release which has been the outstanding feature of artistic expression in elementary schools throughout the world, so ably dealt with in Mr. R. R. Tomlinson's *Picture Making by Children*. "Action and reaction are equal and opposite", and it was inevitable that the release from the intellectual or scientific obsessions of art teaching should result in the release from redundant forms and sterilized methods, in the encouragement and direction of which Miss Marion Richardson, of the London County Council, was the chief pioneer. Having had this release, and having served this full and rich expression, it is time for us to strike a balance and change to the more controlled. The need for the introduction of the discipline



Painting: Dupl: age 13 years. Teacher: P. Norman Dawson



*Painting*

of the intellectual or scientific approach has become imperative.

Mr. P. Norman Dawson has introduced a method of using objects in space that has met this need. The teaching of perspective by his method is no longer the cut-and-dried theory on the blackboard, but the introduction of emotional expression along with the scientific or intellectual thought. The method is the ordered presentation of the fantasy image. It is not a new way of teaching perspective but using **perspective to assist a greater creativity.**

The vanishing-point is found and marked on the paper, and all lines receding from the eye reach this point. Instead of merely leaving it as an abstract diagram, certain vertical forms are introduced at various distances between the edge of the paper and the vanishing-point. Parallel with this are drawings from the antique. (Antique Studies in Space, pp. 110, 111.) Students are no longer anxious to draw from the antique cast. They find this very dull, and are unable to appreciate the great classical forms of



*Painting: Pupil: age 13 years*

Greece, Rome, and Egypt, because they have insufficient knowledge and insufficient power as draughtsmen to do so. Their attempts at drawing from the antique are merely an imitation of something which is already there, and therefore in their drawings there is no artistic factor, because neither their emotions, their imagination, nor their feelings have been engaged. On the other hand the Discobolos is drawn, not vertically, but in cylindrical form, as in the case of a wooden lay figure, or reduced in pose and action to that of a lay figure, and placed at various intervals within the perspective drawing, thereby building up a composition. Then, the horizon line passing across the picture at the vanishing-point, the student is asked to make a personal contribution from nature. He may choose to paint the foreground green as for a green field, and blue with white clouds for the sky. He may choose to have an upright figure drawn in cubic form at one place, a horse at another; a bird at another. He may then bring his abstract cubic Discobolos back to a more representational form. In this way he has had the





*Composition: Pupil: age 15 years: Camberwell School of Arts and Crafts  
Teacher: P. Norman Dawson*

sensation of simplifying a complex figure, of making an analysis of it, and re-creating it back into its classical expression. This gives the experience of analysis, the experience of creating, and allows him his imagination, his emotion and creative energy expression. If drawing and painting can be simplified to the straight line and the curve, the horizontal as a medium, then the horizontal line and the circle will express the geometry of art, while the human, the natural, will express the element of feeling, thus bringing all aspects of abstract, geometrical and scientific alongside the emotional expression. There must always be art in art, as it were, a ploughed vertical line of the cultivated or known on the one hand, and the unexplored desert or jungle, or, if you like, the unknown on the other. The perfect combination would be equal proportions of both. It could never become static because it would be always drawing

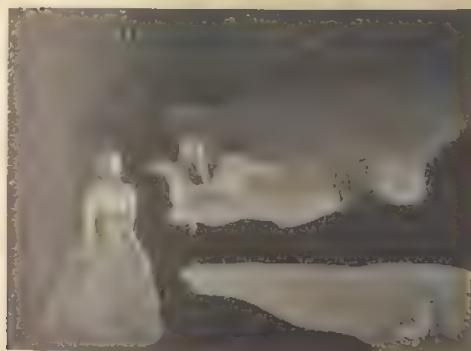
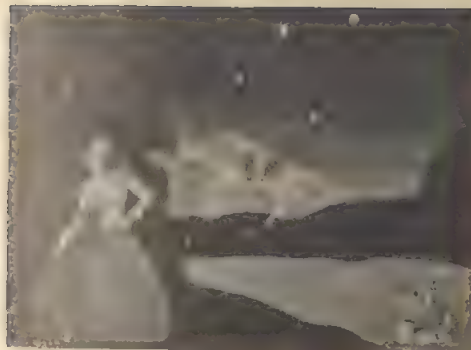




*Drawings for an Animated Cartoon.*

from the unexplored, and therefore always living. But in some cases the emotional must predominate, and in others the consciously intellectual or scientific. Life is never static and the relation between these factors would vary according to the individual.

Another form of this exercise would be to fix the centre of vision, or vanishing-point, on the paper, and ask the student to use one vertical form, one horizontal form, one cylindrical—in fact to incorporate the cube, the cone, and the cylinder, and place these forms in the picture plane at various points in recession; and, having placed the cube, the cone, and the cylinder inside the perspective drawing, to use his imagination in altering the concrete form. For example, the cylindrical form could become a classical pillar; a cube in recession a piano; and a box

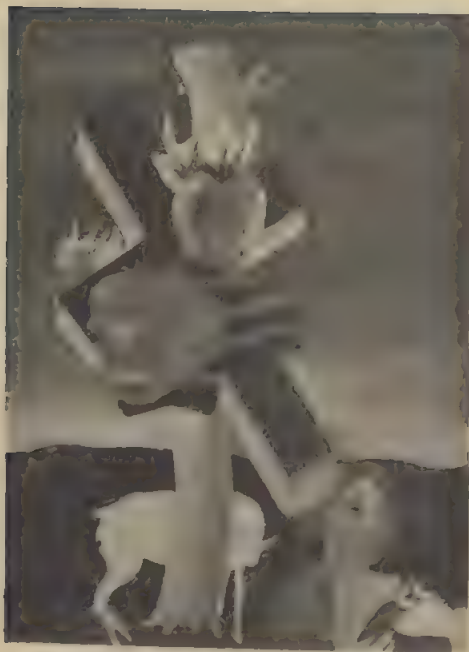


### *Camberwell School of Arts and Crafts*

lying horizontally a bed. A carefully shaded drawing of the cube, the cone, and the cylinder could be carried out to express solidity and rotundity. These forms could then be placed in relation to one another in perspective, and the student be asked to use his imagination in turning these forms into forms seen in everyday life. (See examples, *Original Solids in Space*, pp. 106–109.) This requires analysis, realization of the solid, and such an exercise stimulates his imagination to bring these solid and irrelevant forms into a compositional unity.

The illustrations and suggestions in this chapter are designed with a view of forming some basis and indicating some means by which the student might hope to progress further towards a fuller self-

expression. Humanity yearns, longs and dreams of that day when the perfect state, like the dream of the artist, the perfect work of art, will be evolved, and it is along this complex way of experience that lies the way of art and life.



*Composition*

## WRITING AND PRINTING

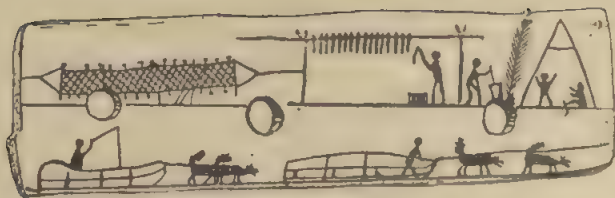


ONE of the most formative crafts that can be used in schools is that of printing. Its claims for association with the art course are particularly strong. The aesthetic value of the craft lies in the fact that each manuscript presents new problems which have to be translated into typographical terms. Because its roots are deeply planted in history and in our consciousness it has additional attractions to the pedagogue.

It is doubtful whether it is generally realized that not only was the artist and craftsman the first printer but that printing has actually come from the artist's work, from his drawings.

A study of the work of primitive man has taught us that before writing as we know it to-day was invented, drawings of men, animals, objects, and scenes, were used for two purposes: (1) Pictographs—drawings used to convey information. (2) Symbols—drawings used as marks of identity. The first class, the pictograph, conveyed in an unmistakable way the thoughts of one man or tribe to another. The typical Indian pictograph on p. 132, showing arrangements being made for a hunting expedition, conveys all that words or writing could say.

It is by this method of conveying ideas, thoughts, and emotions that humanity has developed through the ages. In its earliest form it conveyed the emotion and inspiration and the image. The pictograph is simplified and becomes the symbol. These drawings or symbols in addition to developing into Heraldry, one of the most beautiful types of decoration, became the Egyptian hieroglyphic, an art containing or expressing a meaning and having greater content than a mere statement because it allowed the artist to function. In time, this became simplified into what we now call letters. Its function was to spread knowledge and experience in the world. What should be realized is that letters were



Pictograph

not invented by printers. They were only copied and multiplied by them.

The letters we use to-day were first made by the professional scribe or kind of person who is now described as an artist craftsman. Calligraphy, the work of the scribe, is a species of drawing, and should be self-expression. This relationship between the scribe, the artist craftsman and the printer, has been maintained to the present day. When the artist craftsman has been in close connection with printing it has been vital and progressive, when he has not been associated printing has not retained its vitality. I refer particularly to the display types of the end of last century and the beginning of this. In Scotland and Ireland through the Dark Ages the only form of art in the Western world was carried out in the monasteries in the books of illumination, the Book of Kells and the Lindisfarne Gospels being famous examples of this school. The books mentioned allowed the message to be simply stated but also allowed the inspiration and the imagination to function, as can be seen from examples in the British Museum.

Man, being an ingenious creature, found that by a mechanical means books could be printed more quickly, and later we have the Caxton printing press, and its first function is that of message, as we may see from the daily Press to-day.

In the process of the evolution of printing, there is the period where the emotion and experience is limited and the insistence is only on the message. Again there is the time when the artist with his inspiration creeps into the page; while the type states the case, the wood engraving illustrates, so that we have a return to description by means of a picture or image. So well established was fine lettering in Britain during the Middle Ages, that long after its art declined, excellent examples of lettering could be found all over the country in small villages and church-





*Vignette from Egyptian Papyrus*

yards. Even as late as Victorian times, a despised art period by present-day standards, we find not only continuity but almost a revival of fine decorative letters (see *Nineteenth Century Ornamented Types and Title Pages*, by Nicolette Gray, publishers, Faber & Faber).

We owe a debt of gratitude to that great artist Lethaby, for bringing the display or advertisement types of to-day up to a standard comparable with the book types which developed from the handwriting of the scribes. For it was he who discovered at the end of last century a young artist craftsman, Edward Johnston. Johnston brought a new method of analysis to bear on letter forms. He analysed them on the lines of the human action involved in their creation, that is craftsmanship, rather than on the created result, connoisseurship.

English artists and craftsmen learnt avidly from him. His most distinguished pupil was the artist engraver, illustrator, and sculptor, Eric Gill. The German printing industry was the first to recognize the talent of both Johnston and Gill. In 1910, however, the Underground Railway authorities commissioned Johnston to design a block letter for





*Celtic*

their use. From this Underground block letter of Johnston, which set an entirely new standard, the three best-known display block-letter types of to-day have arisen, the Erbar and Kabel in Germany, and Gill Sans in England. Gill Sans is the most used display type in England to-day.

The present high standard in machine-set type dates from 1912, when J. H. Mason, formerly of the Doves Press, induced the Monotype Corporation to produce the Imprint type. So, just as at the beginning of printing, we still have the artist making the designs for the printer.

In recent times there have been attempts to improve book production by introducing into it some creative imagination. One of what might be called the lower forms of innovation occurs, for example, in certain of the books of Denis Wheatley which are in the shape of a portfolio containing small objects or pieces of material cut out and pasted on the pages to serve as clues in solving a murder mystery. This move to newer forms of book production comes from the less artistic presses. The form, which is a kind of collage and montage, would seem to sug-

AUCTIO

*Nineteenth Century Ornamented Type.*

GEOGRAPHY

*Nineteenth Century Elongated Type.*

gest that art designers and printers could introduce some new medium. A mild attempt at this appears in *Nineteenth Century Ornamented Types and Title Pages*, which has the decorative letter on the margin. This small experiment makes one think that something really outstanding might be possible. *Murder in Miami* is an instance where innovation has been tried and has been financially successful. It demonstrates that it is possible to produce something untraditional that is also economically successful, while the Oxford Lectern Bible with its more traditional format demonstrates the splendour of pure typography; these tend to contradict the notion that anything really good and really artistic can only find a very limited market.

The point is how can one best teach subjects of this kind in schools? It would seem that the first thing would be to get a good standard of ordinary handwriting. Writing on a page should be regarded as a pattern. By the formation of the letters, quality of the line, and spacing it forms a complete artistic and personal conception. One way of

# ALDINE BEMBO

## Aldine Bembo

*A revival by the Monotype Corporation, Ltd., of the Old Face type originated by Aldus Manulius. Named after the author of the first book in which it was used, 1495.*

*Thirteen point Aldine Bembo is used for the text of this book.*

emphasizing this would be to allow children to use various coloured inks to accentuate the pattern.

The reason handwriting becomes so bad is because it is taught mechanically and regardless of its artistic content. It is not that children are not taught to write well but there is a subtle difference in the attitude of mental approach. Even artists who draw well have bad handwriting because they have continuously dissociated the two processes in their minds. This shows the lack of awareness of people who have been specifically trained.

Having accomplished some standard of handwriting, pen lettering, which is traditional, could be practised, with other letter forms. As soon as possible pupils should be encouraged to draw the block letters and to compare their shapes with other forms, such as a Greek vase. Some of the best forms to work on would be the Gill types, and the classical forms of Rome.

Another way to develop lettering in young people is to get them to prepare story books, composed by themselves if possible, and written by hand. They should be illustrated, and the format and design prepared, including the title pages for the books. In such work they would incorporate bookbinding, and by practice realize the first principle of printing, that is, readability. The first purpose of a book, a paper, or a magazine is to be read, and the plainer and the easier it is to read the better. This is its function, and when pupils and students discover that the illustration, for instance, may be handicapped by bad lettering,

# GRANJON OLD FACE

## Granjon Old Face

*A revival by Messrs. Linotype and Machinery, Ltd., of the first Garamond type, C. 1582. Named after Robert Granjon, a noted French publisher, printer, type- and punch-cutter.*

self-criticism leads them to adjust it so that it becomes easy to read and easy to see.

In the last century an artist, William Morris, created a public which was interested in good printing, good type and materials and was prepared to pay for it. In the school there should be a fair stock of type, pages, and various papers so that pupils and students can get hold of them and study the various kinds of type: Gill Sans, Gill Bold, Imprint, Times Roman, Granjon, and many others. The suppliers of these types, who have done so much for modern printing, have generously supplied sheets of type to schools. With examples of type available to students, they would form likes and dislikes by looking at the types, and get to know the difference in character so that when they left school they would know types and forms at present only recognizable to the printer. Where you have a large community understanding the qualities of various types, there would be a greater demand by the public for fine printing, fine book production, and fine illustration.

The principles of printing are many, but those with which we are mainly concerned are those that are associated with design in two dimensions. The chief of these are as follows: Repetition, Rhythm, Symmetry and Balance, Subordination, Contrast, Proportion and Spacing.

# GILL SANS-SERIF

## Gill "Sans-Serif"

*The popular display type issued by the Monotype Corporation, Ltd. Designed in 1928 by Eric Gill.*

The method of applying these principles forms an important part of the training of the designer. A knowledge of these principles and the ability to recognize when they are satisfied is of the utmost importance to the printer. Let us take Proportion and Spacing for example.

*Proportion* is a relationship of the different parts of a composition which produces a peculiar kind of mental satisfaction. In setting out a space for printing this should be the first consideration. The sensitive artist, sensitive to fine relationship, instinctively produces good proportion.

*Spacing, the Principle.* I do not refer to the technical use of the word in printing—that distribution of form within a space which gives satisfaction to the artist's sensitiveness to pattern. The term is usually applied to distribution and balance of tone, texture or colour over a given space. Printing attracts in the first place by a satisfying distribution of all three elements. The emotions are first stimulated, then the intellect **by the content of the printed word.**

*Spacing* in printing also means grouping by the introduction of white space, and modifying the texture of a type mass by interline and leading. It also refers to the word-spacing, which may be close or open.

In the printing of pictorial matter, such as book illustrations, poster advertisements, packs, wrappers, and cartons, the part of the artist is obvious. The artist designs the poster within the limits of the technique,



# TIMES NEW ROMAN

## Times New Roman

*An entirely new type evolved in 1931 by "The Times" and the Monotype Corporation, Ltd., to meet the requirements of newspapers.*

and the printer reproduces and multiplies his creation. In the case of the best illustrations and posters the artist who designs also creates the printing surface in the form of wood engraving or lithography. His relation to the printer here is clearly defined. In schools, lino block cutting and printing is already firmly established as a pictorial art—its association with the printed word is a logical development.

In printing letterpress, in pure typography, the relationship is less obvious, but nevertheless fundamental. The principles of design must here also be satisfied. It was the artist and craftsman who first created, wrote and illuminated the book.

Questions of proportion of pages to paper, type to page, of page to volume, involve questions to be solved only by the sensitive designer who has had an art training. These questions cannot be settled by rule. They can only be decided by judgement which is guided by a sense of good proportion—the artist's judgement. In display the best results are obtained by a design set down as a lay-out. No one will dispute the value of a knowledge of the principles of design to the designer of the lay-out. Such a training will enable him to express himself clearly, forcefully or elegantly, as the case may demand. It is helpful here to quote from the writing of a compositor teacher of long experience, Mr. W. H. Slater. He advised compositors to take up the study of freehand drawing, for he says:



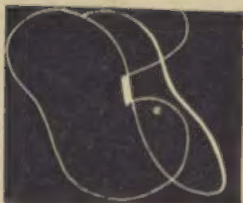
"The great advantage would be to bring you into close contact with artistic minds. You would rub shoulders with people whose very lives probably are devoted to the study of correct style in art design. You could converse with them from time to time, and incidentally you would be gleaning valuable information that you could apply, not only to sketching, but to your practical work as a 'Display Compositor'."

A great tribute must be paid to Sir Emery Walker and T. J. Cobden-Sanderson, the advisers to the London County Council, who instituted Art Classes for printers.

Finally brief reference must be made to colour in printing. The use of colour involves a long art training before its subtleties and harmony are thoroughly understood. The benefit of the artist's colour sense to the printer is beyond dispute.

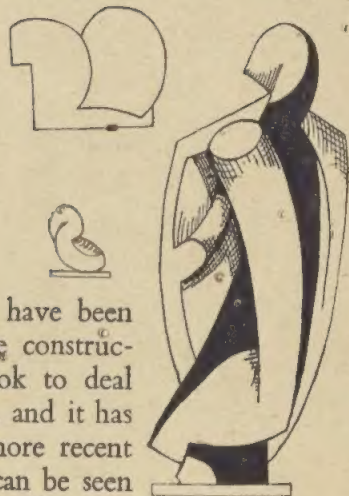
Enough has been said to convince any but the antagonist that art plays an important part in the Printing Craft. It is fully realized however that the craft as practised to-day is dependent upon three branches of education for its success, that is, Science, Art, and Craft. The scientist supplies the material, the artist is concerned with appeal and quality, the craftsman with quantity and production.

When all is said and done, however, the printer who is worth his salt is an artist; for art means skill and taste in working.



William Johnston 13 Primrose Hill Road, N.W.1 Telephone Primrose 1944

## CONCLUSION



IN conclusion, I must state that certain subjects have been omitted. Modelling, which permits of a definite constructional development, would require a special book to deal with it. Crafts have been ably dealt with already, and it has been my desire to encourage and stimulate the more recent developments in the fine arts. The result of this can be seen from the illustrations in the book. Since the war of 1914-18 there has been an enormous amount of experiment and expression in the fine arts, the most dynamic emanating from the cubist and surrealist movements. It is the fine artist, the experimenter and seeker after the deeper and more fundamental, that influences the race to the greatest extent. Later his ideas and experiments become the common property of the nation, to be utilized, commercialized, and exploited. To me, then, it seems that in schools the most important form of art teaching is to allow the child, pupil, or student free artistic expression in the fine arts. From such experience will develop not only a sense of art but a sense of real values and a demand for a richer life.

Finally there is a new field of artistic expression yet to be developed. It is that of the animated cartoon. A few examples are included in this book. The animated cartoon has been developed by Walt Disney in America, but it has so far not been developed in schools. Children could illustrate and animate their own poems, stories of fairy tales. This would be stimulating, and there would be continuous variation and intense concentration on the variety of movement of one figure.

Civilizations grow by the accretion of Common Modes of interpretation of the nature of things. Within any civilization there exists a more or less complete system of accepted standards. In its art these standards form the type peculiar to any stage, but change is of the



essence of the universe. The character of any School of Art *must* therefore change, suffering inevitable progression and decline. This change proceeds normally with minor variations, but eventually the structure itself is no longer responsive to the deeper intuitions of the mind. Creative art will then cease to exist until the urge to reject irrelevancy compels the discovery of an adequate field of expression.

### *The Parable of the Rose Bush.*

Once upon a time there was a rose bush. It grew from a little seed out of the earth. It sprouted its roots underground to get the nourishment it needed from the earth. It put its head above the ground to get warmth and light. Eventually it shot forth branches; finally leaves, thorns, and roses. Underground its roots spread in all directions and it continually changed and grew, always striving towards full development.

When it was a tiny plant and its young and tender shoots had not long attained the sunlight, a man of knowledge came along whose business it was to extol the glories of plants. He saw the young and tender shoot. He extolled it as being the most marvellous thing he had seen. He cried out and called people to come and see it, and said: "This is a Rose Bush. It is the only plant worth considering. It is a unique plant." And he praised the little rose bush before all the people. When the people had left, the man said to the young rose-tree: "Now, if you will remain just as you are and do not change one leaf, I will tend you and care for you, will water you every night, and see that the earth is rich and fertile about you."

But the rose bush went on growing and the man was annoyed and said the little bush had not done what it was told, and left it.

It was seen one summer by a young man. It was in full leaf and covered with roses. The young man said: "Ah! This is a rose-tree, a marvel, I worship it. It is far greater than the little shoot the first man spoke about." The young man watered it and made the earth rich and fertile around it and the rose bush sent forth flower after flower and fresh new leaves and its roots went farther underground. Autumn came and then the winter, and the young man left the rose bush in disgust because its branches were bare.

But a third man came along and saw the rose bush bare of leaves and flowers and he exclaimed and said: "This is the only true rose bush. Nothing has ever deserved to be called a rose bush until now," and he worshipped it saying that the rose bush of the first man was only naïve, and that of the young man was flamboyant and too covered up with unnecessary detail. And he left it when it bloomed again.

During all this time, however, there were great numbers of people who wouldn't look at the rose bush at all and who said that rose bushes didn't need to be looked at—they grew better if they were not looked at; and above all things that to water the bush and to see that the earth was fertile would only spoil it. The bush would never grow so well if this were done. It would grow much better if it had a hard struggle. What about that glorious plant that was seen growing out of the rocks?

So none of these people minded much when the fourth man came along and told them all that the first three men had seen nothing of the rose bush; that what each had seen was not a rose bush at all; that the only real rose bush was the roots underground.

